KARADENİZ TEKNİK ÜNİVERSİTESİ * SOSYAL BİLİMLER ENSTİTÜSÜ

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UYGULAMALI DİLBİLİMİ YÜKSEK LİSANS PROGRAMI

A STUDY ON PRAGMATIC, LEXICAL AND GRAMMATICAL - TEXTUAL

EQUIVALENCE OF ORHAN PAMUK'S TRANSLATED WORK,

ISTANBUL: MEMORIES AND THE CITY

YÜKSEK LİSANS TEZİ

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0. ACKNOWLEDGEMENTS

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02. Summary

The motivation behind carrying out this study was to see to what extent equivalence is attained between Pamuk's *İstanbul: Hatıralar ve Şehir* and its English translation, *Istanbul: Memories and the City*. Equivalence was searched at three levels: at pragmatic level, at word and above word level, at grammatical and textual level.

Prior to the analysis, the original work was read to reveal possible sources of problems that might put the attainment of equivalence at risk. Thereafter, the translation of the original work was studied to identify the procedures that were adopted by the translator to deal with the problems with emphasis on whether these procedures proved to be successful in communicating the intended meaning and feeling. The analysis was carried out in three sections: equivalence at pragmatic level, equivalence at word and above word level, equivalence at grammatical and textual level. At pragmatic level, the central issues of the discussion were coherence, register, time, setting and function. At word and above word level, lexical items unshared by the target language, metaphors, metonymies, synecdoches, proper nouns, loan words, neologisms, collocational patterns, hyperboles, euphemisms and cultural words provided a focus for discussion. And at grammatical and textual level, word order, pronominal system, tense, plurality, shifts, cohesion and conversational implicatures were the main issues that led the discussion.

The study revealed that the translator achieved equivalence between the original work and its translation to a great extent. At pragmatic level, equivalence was achieved between the source language text and the target language text in terms of the text function, setting and coherence. However, the translator was seen on occasion to deviate from the register of the original work and to modernize the archaic and age-specific vocabulary. At word and above word level, several procedures were adopted to achieve equivalence between the source language and the target language such as componential analysis procedure, transference, translation by cultural equivalence, paraphrase and deletion. At grammatical and textual level, the translator was seen to shift the linguistic structure of the source language and to adopt the structures that would sound natural to the target readers.

03. Özet

Bu çalışma Pamuk'un *İstanbul: Hatıralar ve Şehir* adlı kitabı ve bu kitabın İngilizce çevirisi arasındaki eşdeğerliğin ne ölçüde sağlandığını belirlemek amacıyla yapılmıştır. Çalışmada üç tür eşdeğerlikten söz edilmiştir: edimsel eşdeğerlik, sözcük düzeyinde eşdeğerlik ve dilbilgisi düzeyinde eşdeğerlik.

Analize başlamadan önce *İstanbul: Hatıralar ve Şehir* adlı kitap okunup kitapta yer alan ögelerden hangilerinin çeviri sürecinde çevirmen için olası bir problem kaynağı olacağı saptanmıştır. Analiz üç bölümde gerçekleştirilmiştir: edimsel eşdeğerlik, sözcük düzeyinde eşdeğerlik ve dilbilgisel eşdeğerlik. Edimsel eşdeğerlik incelenirken dikkat edilen hususlar şunlardır: kitapta anlatılanların erek okuyucu tarafından anlaşılır ve tutarlı olup olmadığı, kitabın kesiti, kitaptaki olayların geçtiği mekanlar ve eski kullanımların nasıl çevrildiği, kaynak ve erek kitabın fonksiyonun ne derece örtüştüğü. Sözcük düzeyindeki eşdeğerlik incelenirken dikkat edilen hususlar da şunlardır: kaynak dilde olup hedef dilde olmayan sözcükler, mecazi kullanımlar, bütünün parça yerine kullanıldığı sözcükler, parçanın bütün yerine kullanıldığı sözcükler, özel isimler, ödünç sözcükler, yeni sözcükler (neologism), eşdizimler, güzel adlandırma, mübalağa ve kültürel ögelerin nasıl çevrildiği. Dilbilgisel düzeyde eşdeğerlik; sözcük düzeni, zamir, zaman, çokluk ekleri, kayma, bağlaçlar ve anlamı saklı olan cümleler göz önünde bulundurularak incelenmiştir.

Analiz sonuçlarına göre, çevirmen kaynak metin ve erek metin arasındaki eşdeğerliği büyük ölçüde sağlamıştır. Edimsel eşdeğerlik düzeyinde, çevirinin erek/hedef okur tarafından anlaşılabilecek hale getirildiği; kaynak ve erek/hedef metin fonksiyonlarının örtüştüğü; çevirmenin zaman zaman kaynak metin kesitinden uzaklaştığı ve eski kullanımları güncelleştirdiği görülmüştür. Sözcük düzeyinde eşdeğerlik açısından bakıldığında, çeşitli yöntem ve teknikler kullanılarak kaynak ve erek metin arasında eşdeğerliğin büyük ölçüde sağlandığı görülmüştür. Dilbilgisel düzeyde eşdeğerliği sağlamak içinse kaynak dilin yapısında bir takım yer değiştirmeler yapıldığı gözlemlenmiştir.

CHAPTER ONE

1. INTRODUCTION

1.1. Introduction

LOVE IN THE RAIN

> There's expectation in the rain
> Which the skies cannot contain
> The same with you
> An expectation that bursts my heart
>
> Even though it brings the darkness
> I know this rain
> Will make my hearts only flower
> Grow much more
> (Dağlarca, 1998, p. 80)

Do not these beautiful lines of Fazıl Hüsnü Dağlarca make our heart beat faster and remind us of our own love experiences which may have been, or may still be, so powerful and influential in our lives that we could bet anything, or sacrifice anything for it? Do not we sometimes feel the need to read a literary product that best describes and speaks to our feelings which are challenging to express otherwise? Probably all would agree on this, for literature, indeed, is one of the best means that serves to convert heart-felt feelings into words.

To take the idea a step further, I dare to ask if it would be realistic to envisage that reading these lines of Dağlarca gives the same impression which may be aroused in the hearts and minds of those people with a different language background. If not, would it not be unfair to allow people with different language backgrounds read and satisfy their feeling

of love which is absolutely universal? Supposing that everybody agrees upon the fact that love along with some other equally powerful emotional motives is universal and upon the intuition that no matter what language one does speak s/he unexceptionally has the right to have access to products of art and literature, poems being only one component of it, although it may belong to a different community. What follows these suggestions are the necessity to find out the most reasonable way to share and exchange whatever is worth reading, watching, observing and experiencing among people with different language backgrounds. In effect, a comprehensive review on literature of history has revealed that ancient people living in Ancient Egyptian Kingdoms in the years dating as far back as 3000 BC managed to find out how: by the practice of translation which is in its simplest meaning defined by Bassnet (1991) to be the rendering of a source language text into the target language. Thus, it can be said that translation which is the act of rendering a source language text into the target language has been used as a means to share what is known and thus expressed in one language with other languages.

A quick glance at the history of translation demonstrates that not long after the beginning of civilization, the practice of translation emerged. The motives behind translation practices varied, although they ran parallel to the other needs of the era throughout history. However, what remained unchanged through these years is the continual need for the practice itself. Initially, the practice of translation was performed for mainly survival matters. Discoveries, wars, colonialism, exploitation, military occupation; treaties, pacts, armistice; maritime trade, all of which occupied the lives of past peoples and thus necessitated the emergence of translation practices, which thereafter took on a stable and steady role in the scene of history so much that the need for the practice kept increasing albeit gradually. People belonging to different communities had to negotiate, discuss, argue and reach an agreement; they had to sell and buy products to and from one another; that's why they had to find a way that would facilitate communication among them. Later on, when the communities diverted their attention to domestic matters, community-specific values such as culture, art and literature, translation took the proverbial back-seat to these other cultural concerns, for translation was thought to have the potential to an have effect on the community-specific values just mentioned. Yet, hopefully in time translation practice regained its importance which it used to have, and it was largely due to the fact that these communities were lacking a sound literature

background. The intended products were translations which were aesthetically pleasing and creative works of art and ones that would back a nations' cultural literature; that is to say, translated products were supposed to compensate for the absence of sound literature of some communities, which was also the case in Turkey during Tanzimat. And some time later, as the population of literate people showed a loop all around the world and their thirst for further knowledge on improvements in the realm of health, education, technology, science, engineering, and literature along with some respectively less important daily activities including clothing, sewing, cooking, nursing and so on; greater deal of consideration, importance and attention was attached to the practice of translation.

Worth noting is that other than the motives of communication, and thirst for catching up with the rest of the world, translation has been performed for pedagogic reasons. Thus, in the second half of the twentieth century, the translation practice was introduced to the foreign language classes as a medium for promoting language learning. Later, translation was introduced to the language departments of universities as a major course, which can be said to pave the way for its emergence as an independent department at universities in its own right. Today, the departments of translation almost in every university all around the world function to equip students with theoretical basis on how to achieve equivalence while performing the practice of translation with emphasis on possible sources of the problems that the translator may face in the course of translation and the procedures that may be in use while dealing with the translation problems along with practical skills.

Despite the attempts to equip students with sufficient and sound theoretical basis that will direct them in the practice of translation, these attempts may turn out to prove unfruitful and unsuccessful in that student translators come up with poor translations. By a poor translation, what is meant is a translation that does not convey the intended meaning of the original text; or even it does so, it does not leave the same impact on the target readers as the original. It is hypothesized that the reason why the student translators come up with poor translations from time to time is two-fold. First, poor translations may be because of the fact that the student translators are seized by the false understanding that the main principle of translation practice is to produce a translated text that is exactly the same as the original text at formal level, which indicates that equivalence is used interchangeably with one-to-one correspondence at formal level. However, it is to be noted

that equivalence is not to be searched as the sameness between the target language and the source language; that equivalence can be attained only if the translation communicates the intended meaning of the original text, and leaves a similar impact on the target readers as does the original text on the original audience. Second, poor translation results may be because of the fact that although student translators are equipped with theoretical consideration as to how to practice translation, they do not involve in examining how the theory is put into practice. Thus, what is aimed with this study is both to prove that all levels of equivalence needs to be paid equal consideration so as to yield better translation results and to offer practical support for the theory of translation.

1.2. Background of the Study

Needless to say, the practice of translation has not emerged overnight; rather it took time for the practice to flourish from a simple activity to a discipline. The practice has not always been welcomed as a primary activity that is to be learnt and taught, either. Munday (2001) states that French humanist Etienne Dolet was burned at the stake having been condemned by the theological faculty of Sorbonne University in 1546, apparently for incorrect translation. In the 16th century, William Tyndale was convicted of having mistranslated the Holy Scriptures and thus he was strangled and burned. Again Udal Nicholas who was also accused of mistranslation of Holy Scriptures was imprisoned. What was the leading motive that ended with the condemnation of these translators to either captivity or even worse to death? How can a translation of a product to another language be so threatening and dangerous that the performers of it had to pay for it with either their life or freedom, even if their translations might have included some sort of divergence from the original text? In effect, the mistranslated sacred products, to some extent, may account for the aforementioned fates of these translators, for religious matters always require that much more attention be paid. However, this does not account for why the same rigid attitude is directed to the translators who did come up with inaccurate translation of non-sacred texts.

A look at the history of translation reveals the whys. By the 17th century the prevalent attitude of translators toward the translation activity was perceived to be 'mechanical'rather than 'creative'; thus translation was defined as a mirror or as a portrait

(Bassnet, 1991). Bassnet (1991) not only provided the definition and description of translation activity as regarded then, but also mentioned the result of not adhering to the principles of translation by the statement that deviation on the part of the reader/translator is transgression, which shows that translators would not be free in the way they translate; that there had been limitations that circle the translation act which the translators could not break down according to their wills. In case of violation of these limitations just cited, translators are sentenced not to death or prison in the real sense but to the prison of condemnation by the translation critics.

The 17th century still witnessed some outstanding strong opposition to the aforementioned attitude on how to perform the practice of translation. It is not wrong to suggest that the history of translation owes much to Sir John Denham (1615-69), Abraham Cowley (1618-67), George Chapman (1559-1634) in that they have been the most prominent figures if not the first advocating the translators'right to apply her/his understanding of translation into the practice with great emphasis on 'originality'which would thereafter shape the grounding approach of 18th century-translators attitude toward the practice itself (Köksal, 2005).

While the 18th century played the important role of making the trend of creative translation flourish, this century as the 19th century witnessed another wave. This is best summarized by what Miremadi (1991) states on this. There were two conflincting understanding of translation prevalent in the 18th century and early 19th century, one of which regards translator as a creator and the other as a copier (Miremadi, 1991). However, a common ground was reached then by adopting the view that both 'literality and freedom' are to be used in prose translation (Miremadi, 1991). Alexander Tytler, John Kebel and John Dryden were among those who favored free style in translation (Miremadi, 1991).

As for the 20th century, it can be said that scholars began to discuss translation in figurative terms involving infidelity, unfaithfulness and reformed marriage (Basnett, 1991). The image of translation as reformed marriage was not only shared by some Brazilian translators in the 20th century but also seemed to be considered to be the inspiring motive for the emergence of the 'cannibalistic view'of translation by the Brazilian translators. The interesting image of cannibalism as attached to translation practice offers the view that the

translator is a cannibal since s/he devours the source text in a ritual that results in the creation of something that is completely different from the original text (Bassnet,1991), the translation process which is a symptom of 'originality'.

Based on what each era added to the definition of translation, it is proper to contend that the terms 'originality', 'fidelity', 'infidelity', 'mechanism', 'cannibalism', 'mirror', 'unfaithfulness', 'copying', 'creation'constitute the basis for the translation methods (namely literal versus free translation) that have been prevalent in the history of translation practice. Even though the views of outstanding translation figures that lived from the 17th century on have been issued so far, it should be noted that the discussion of the translation methods dates back to Cicero (1st century BC) and St Jerome (Munday, 2001).

The history of translation has witnessed the reiteration of the hot dispute about which translation method is to be adopted and applied in the translation practice since the 1st century BC: word-for-word translation or sense-for-sense translation. The word-for-word method purports that the translator sticks to coping the form and content of the text, whereas the translator who is the pursuer of the sense-for-sense translation method makes adjustments, modifications, substitutions or even omissions when it is impossible to provide an equivalent in the target language from the source language. Although the two methods look oppositional, the translator adopting any of them aims to attain equivalence between the original language and the target language in an act of translation. Even though these methods were referred to under different names throughout the history of translation, the central theme of these methods were kept intact. In the 19th century, Schleiermacher distinguished two methods of translation 'alienating'and 'naturalizing'while Nida's distinction between 'Formal Equivalence'and 'Dynamic Equivalence'was prevalent in the midst of the 20th century; even though Newmark (1988) was thought to depart from Nida's principle of equivalence, he came up with a similar, if not identical, distinction between translation methods by suggesting 'Semantic Translation'and 'Communicative Translation'. The two general translation strategies identified by Vinay and Darbelnet (2000) were 'Direct Translation'and 'Oblique Translation' (Munday, 2001), all of which hark back to the word-for-word (literal) versus sense-for-sense translation (free) division.

The battle between these two prevalent translation methods seems to have been settled by a kind of deal signed between the followers of both methods. It has been agreed upon that the translator is to achieve equivalence not at formal level only or at meaning level only. Rather, equivalence should be labeled at different levels; pragmatic, and formal (word and grammatical).

The review on the literature of translation reveals that pragmatic equivalence can only be attained if the target text leaves a similar impact on the target readers as does the original text on the original audience. And a similar impact can be left on the target readership only if the target text is equivalent to the original text in terms of the following issues: coherence, register, time, setting and function of the text. The translator is to make the target text coherent for the target readers, and thus s/he is to provide additional information when it is assumed that the target readers may lack background information on an issue mentioned by the writer in the original text. Second, the translator is to pay due heed to maintain the register of the source text in the target text so that the target readers are left with the same impression as the original readers; the translator is to reflect the way of writing-either formal or informal- of the writer in the target language (TL). Thirdly, the translator is to take into consideration the time of the original document. "The time of the writing of the source document will affect the translation; if one is translating a text written only last week, the gap which must be spammed will not be as great as if one is translating a text written a thousand years ago" (Larson, 1984, p. 430). Larson (1984) recommends that the translator is to neutralize the age-specific vocabulary in the course of translation. Likewise, the setting of the original document is another issue that affects equivalence between the source text and the original text at pragmatic level. "If the original document was written in and about a desert environment, and it is to be translated for people who are unfamiliar with such an environment, such as tropical forest people, the translator would be likely to experience some difficulty in his search for vocabulary" (Larson, 1984, p. 430). Thus, the setting of the target text is to be familiarized to the target readership. Finally, the translator is to maintain the function of the original text in the course of translation; for instance, an original text that is produced by the writer as an expression of her/his thoughts is to be rendered into the TL with the same function.

Needless to say, the translator is responsible for rendering every language item or groups of items existing in the source text into the target text. The translator would do this voluntarily if languages did not include lexical units that reflect the culture into which the language is born. What is known for certain is that languages do have and show distinctive characteristics which is because each language is woven within different cultures and cultural reflections. Even though people share some universal experiences regardless of their nationality and culture, the fact that not all language communities have the same ideas; that each community conceptualizes its reality differently (Larson, 1984) is to be unexceptionally agreed upon. Cultural realities, experiences peculiar to a community mold the way a language develops. And since different cultures will yield different languages, one-to-one correspondence between any two different linguistic items is out of question. The inability of languages to render a language item into the target language by its exact correspondence becomes more salient in translations of language-specific lexical units such as language-specific words, metaphors, synecdoche's, metonymies, euphemisms, hyperboles, proper nouns, neologisms, idioms, collocation patterns and culture-specific lexical units.

A review on the literature of translation reveals that the language and culture specific lexical items and units influence the translator's decision as to the procedures to be adopted in the course of translation. For instance, dealing with the translations of metaphors, synecdoche's and metonymies, which are usages that are used figuratively to increase the effect, what the translator takes into consideration at the first place is whether the literal translations of these language-specific units will carry the meaning intended by the writer. If the translator concludes that literal translation will not function to carry the intended meaning of the language items, s/he is supposed to render them by equivalent units in the target language. Or, the translator may decide to reduce the figurative usages to sense in the course of translation.

The procedure to be adopted in the translation of hyperboles (exaggeration) and euphemism (replacement of a word by another to avoid unpleasant connotations of the word that is replaced) is very much like the procedure discussed above. The translator either renders them into the target language literally, or s/he provides an equivalent use in the target text. Provided that the translator decides that neither literal translation nor the

attempt to render the uses into the target text is likely to yield the expected result, s/he reduces them to sense in the course of translation.

Translation of idioms is even more challenging for the translator because idioms are fixed expressions that are culture-specific. The translation theorists recommend that the translator not resort to literal translation dealing with idioms, for the target readership is unlikely to attribute a meaning to them. One of the most favored procedures in the translation of them is that the translator renders an idiom into the target language by an idiom that has a similar meaning but a different form. Another procedure that is recommended by translation theorists is that the translator renders it into the target language by the sense it carries.

As for the translation of neologisms which are lexical units that have been recently introduced into the vocabulary of a language, the literature reveals that these are to be translated into the target text by their intended meaning, for the source language (SL) and the TL may not coincide in the way they enlarge their vocabulary.

The translator is to be attentive while dealing with the translations of collocation patterns, for the formation of the pattern is not done at random. Each language allows certain words to occur together but not all. And a mismatch between a SL collocation pattern and a TL collocation is likely to pose a problem for the translator. The translation theorists suggest that the translator render the patterns into the TL by natural collocations of the target language (Larson, 1984).

The proper nouns, which are grouped by Newmark (1988) into three subcategories of names of people, geographical names and names of objects such as trademarks, brands and institutions, are most likely to pose problems for the translator; for the proper nouns are language-specific and do not necessarily have to exist in the TL. The translation theorists recommend that the translator either transfer a proper noun to the TL or s/he provide additional information as to the function of what is referred to by a proper noun along with the transferred noun provided that the translator decides that the proper noun is obscure to the target readership.

As for the translation of culture-specific items which are grouped by Newmark (1988) into several subcategories such as material culture (food, clothing, housing, ecology, transportation), social & culture-specific (work and leisure and culture-specific concepts), it can be said that the translator is to be very attentive, for cultural words are pure reflections of the culture of the SL, which are most likely to be unknown in the target language world. Newmark (1988) recommends that the translator either transfer the culture-specific items to the TL or s/he adopt the componential analysis procedure, which requires the translator to divide the distinguishing components of the cultural word and to render the word by the components that makes it distinguishable from other words. What is to be noted is that it is not on rare occasions that the translator renders a cultural word into English by an equivalent cultural word in the target text; however, this procedure leads to meaning loss.

If equivalence at formal level is likened to a medallion, one surface of it is equivalence at word and above word level and the other grammatical and textual equivalence. The review of the literature of translation reveals some contradictory suggestions as to the translation of grammatical structures; some contend that translation of lexical items and units are more challenging to translate, whereas some others contend the reverse is true: the translation of grammatical structures poses more problems for the translator. What can be said for certain is that the translator encounters difficulties stemming from the differences in both vocabulary and grammar.

The possible sources of problems at grammatical level are differences in word order, tense system, person reference and plurality. What procedure the translator is to adopt in the course of translation while dealing with structures that vary tremendously across languages is that the translator is to translate according to what the target language grammar prescribes its users.

It is interesting to note that while equivalence between grammatical structures of the target language and the source language is what is mostly desired to be attained by the translator, the translator may need to shift the grammar of the source language toward the grammar of the target language; thus, the translator may need to change the voice and verbs of the original text in the pursuit of coming up with an ideal translation or simply

because the two languages do not coincide in their choice of voice or verb that best describes an event or an action; s/he also may need to nominative a verb in the original text in the course of translation by changing the class of a word from verb to noun in the pursuit of reaching an ideal translation or simply because of the mismatch between the source language and the target language in the way they describe an event or an action. Not on rare occasions, the translator needs to re-arrange the positions of the elements in the source text so as to mark a specific part of a sentence.

Other sources of problems that can be discussed under the subtitle what affects the attainment of equivalence between texts at grammatical and textual level are devices that are used to make a text cohere-reference, substitution, ellipsis, conjunction- and the usage of conversational implicatures. Since no two languages are exactly the same in the way they use cohesive devices or conversational implicatures, it is highly probable that the translator face some difficulties in the course of translation. What is recommended to the translator by the translation theorists is that the translator meets the expectations of the target readers, which entails the translator to reflect the grammatical traditions of the target language in the translation.

1.3. Statement of the Problem

"While translation has been practiced since the beginning of civilization and translators themselves have expressed their opinions on the translation process or the products of this process from the early times, the more systematic study of translation began only in the 1950s and 1960s" (Roberts, 2002, p. 436). What is to be underlined in the above suggestion is not the implication that it took pretty much time for translation to come into the realm of science but that the discipline of translation owes much to the systematic studies carried on by the authorities. It is to be noted that with the studies on translation practice what is aimed is not solely to find out whether a translation product is successful or not; these studies were also carried out to compromise a basis for providing enlightenment about the process of translation, about how to perform the practice with a great emphasis on the issue of equivalence, on the possible sources of problems in the course of translation and possible solutions to them, all of which indicate that the studies carried out on translation determine the content of translation education. Bengi-Öner

(2001) asserts that there is greater emphasis on translation education in the countries where the studies on translation are more common.

As for the prevalent attitude toward translation studies and translation education in Turkey, it can be said that although theoretical studies are held compared to the West, translation education has been thriving since the department of 'Interpretation and Translation'was first introduced into the University of Boğaziçi in 1983. And from that date on, the number of institutions providing translation education has kept increasing gradually (Bengi-Öner, 2001).

Translation education centers around providing theoretical information with great emphasis on theories of translation, the available translation methods and techniques to be adopted in the course of translation in the pursuit of attaining equivalence between SL and TL at different levels. It also offers the possible sources of translation problems that a translator may face with much emphasis on the available procedures to be adopted while dealing with these problems. And the ultimate goal of translation education is to equip student translators with practice by charging them with tasks of translation.

Although the departments of translation and interpretation at universities equip student translators with the theoretical and practical guideline on how to perform the act of translation, it is not on rare occasions that these students may fail to do ideal translation of original documents. It is speculated that the reasons for failure in performing good in translation acts is that student translators attach greater consideration to attaining equivalence at formal level than equivalence at pragmatic level, which stems from the ignorance of the fact that the translator's responsibility is to the target readers.

Thus, what is aimed through this thesis is two-fold; first to prove that equivalence is to be searched between SL and TL not only at formal level but also at pragmatic level, and second to search for how and to what extent the translator achieves equivalence at both levels. In this respect, an analysis is carried out on the translation of Orhan Pamuk's novel *İstanbul: Hatıralar ve Şehir*. The motive behind the selection of a novel by Pamuk is that he is a celebrated novelist whose brilliance has been recognized worldwide by the Nobel

Prize he was awarded in Literature in 2006. Therefore what needs to be discussed is what makes his works appealing to a wide audience.

1.4. Research Questions

This study is motivated by an attempt to seek for answers to the following major and minor questions.

Major Research Questions

1. Is the translation of Pamuk's novel *İstanbul: Hatıralar ve Şehir* equivalent to the original?
2. To what extent is equivalence attained between the original work and its translation?

Minor Research Questions

1. To what extent is equivalence attained between the original work and its translation at pragmatic level?
2. What procedures are adopted by the translator to ensure coherence for the sake of achieving pragmatic equivalence?
3. What procedures are adopted by the translator to ensure pragmatic equivalence in attempting to maintain the register of the original in the translation?
4. What is the translator's attitude in showing the time of the original work in the translation?
5. What is the translator's attitude in showing the setting of the original work in the translation?
6. Does the translator maintain the function of the original work in the translation?
7. To what extent is equivalence attained between the original work and its translation at formal level?
8. What procedures are adopted by the translator to ensure equivalence at word level?
9. What procedures are adopted by the translator to ensure equivalence above word level?

10. What procedures are adopted by the translator to ensure equivalence at grammatical and textual level?

1.5. Significance of the Study

This study was carried on to compare Pamuk's novel *İstanbul: Hatıralar ve Şehir* and its English translation *Istanbul: Memories and the City* in pursuit of finding out whether and to what extent equivalence is achieved. Four possible outcomes of the analysis have been identified. It would be proper to discuss the significance of the study from the most general outcome to the most specific.

Student translators studying translation at the universities in Turkey are introduced to translation both as a skill and a science in that they are both equipped with the skill to perform the practice and are provided with the necessary theoretical information that will direct them in the course of translation. However, it is not improper to state that translation education is limited in scope in that "Teaching such a necessary but tricky subject such as translation which is at once a skill, a science, an art and an area of taste has to be *discussed* [italics added]" (Newmark 1991 cited in Roberts 2002, p. 429). That is to say, discussion of translation as both a product and a process is to be a part of translation education. In order to keep growing as a field with sound theoretical background, what is a must for translation is not only that studies are made known but that these studies are to be questioned and discussed (Bengi-Öner, 2001). Only if the student translators hold the opportunity to be given witness to the application of procedures and strategies which are recommended by translation theorists to assist the translators in attaining equivalence between the target language (TL) and the source language (SL), and only if they reflect and discuss critically on translation, can translation as a discipline keep growing. The discussion as to whether the procedures and strategies adopted by the translator in certain instances prove to be successful in conveying the intended meaning in the original contributes to the discipline.

Second, the thesis has great significance for the translation understanding as to the issue of equivalence. What can be said for certain is that not on rare occasions the novice translators come up with poor and unsuccessful translations. The reason for the failure of these translators in coming up with successful translations is possibly the false

understanding that the translators'responsibility is solely to the original author and to the original text, which paves the way for the belief that equivalence at formal level is what is to be attained. However, the recent trend in the discipline is inclined to take into consideration the necessity to focus on the target readers, which entails ensuring equivalence at pragmatic level. The translator is to create a similar impact on the target readers by reflecting the register and the function of the original text. Also, the translator is to provide additional information in the translation when it is noticed that the target readers may find a language item or simply a notion or concept mentioned in the original text obscure. In accordance with the need to revise the false assumption that by providing formal equivalence between SL and TL, the translator can communicate the intended meaning and effect on the target readers, this thesis aimed to prove that equivalence is to be searched for at both formal and pragmatic level.

This thesis can also be used as a practical guide by the student translators attempting to search for concrete examples for the theoretical information they are equipped with in the departments of translation at universities. Thus, the analysis can be used as a supplementary material in translation education.

Finally, this thesis can also be used as a practical guide by English language teachers. It is a known fact that what hinders partially the learning of a foreign language is interference coming from the learner's native language. Therefore, it is stipulated that "The teacher who has made a comparison of the foreign language with the native language of the students will know better what the real problems are and can provide for teaching them" (Lado, 1957 cited in Ellis, 1985, p. 23). And since this thesis presents a comparison of the differences between Turkish and English in terms of use and usage, the English teacher of a Turkish audience can refer to the instances of comparisons in order to minimize the occurrence of errors in language classes.

1.6. Outline of the Study

This thesis is compromised of four chapters. Throughout the first chapter, or namely the introductory chapter, a general but not comprehensive introduction to the practice of translation, a brief background to the study, the significance and purpose of the study have been offered.

Second chapter of this thesis is allotted to the review of the practice of translation with major focus on the issue of equivalence, problems of equivalence and the widely accepted procedures for dealing with these problems.

The methodology and the analysis of the translated work *Istanbul: Memories and the City* are presented in chapter three. And chapter four is allotted to conclusion, discussion of the outcomes and the limitations of the study.

CHAPTER TWO

2. LITERATURE REVIEW

2.1. What is Translation?

The term translation can refer to several meanings: it can refer to the general subject field, the product (the text that has been translated) or the process (Munday, 2001). The dictionary meaning of translation as a process is simply the process of changing something that is written or spoken into another language (Oxford Advanced Learner's Dictionary, 2001). Indeed this definition of translation is more or less the same in many sources provided that translation is regarded within the frame of change of language items across languages. To take the idea a step further, the question "Does a process have to include more than one language so that it is called translation?", "Does not translation also occur within a language?" needs to be answered. Actually, what the dictionary meaning of translation provided above lacks needs to be questioned. In the pursuit of finding an answer to these questions, a thorough search has been carried on in the translation literature and it has been found out that the common definition of translation as rendering an item in another language corresponds to 'interlingual translation'and is one of the three categories of translation described by the Russian-American structuralism Roman Jakobson (Munday, 2001). Catford (1965) also uses 'interlingual translation'with a similar sense of 'a means to rewording in another language (Miremadi, 1991). Roman Jakobson distinguishes two more types of translation (Bassnet, 1991).

1. Intralingual translation: rewording in the same language
2. Interlingual translation: translation proper
3. Inter-semiotic translation: 'transmutation'; interpretation of verbal signs by means of non-verbal sign systems

<div align="right">(Munday, 2001)</div>

As it has been argued before, the common-sense view of translation corresponds to Interlingua translation, and through this thesis the second categorical definition of translation will be referred.

Once distinguished between types of translation and agreed upon the common reference of translation, it is thrilling to look at the literature of translation in search of interesting definitions provided for it. Bassnet (1991) likens translation to criticism, editing and other forms of rewriting in that all are manipulator processes. Octovia Paz's definition for it is akin to that of Bassnet (1991) in that they both emphasize manipulation and creation: invention is fundamental to translation (Paz cited in Bassnet, 1991). That translation is a craft is the well-known comment made by Newmark (1988) on translation; whereas the definition of translation as guesswork by Robinson (1997) is known less, but is equally agreeable. And Nida (1964), a prominent figure in the stage of translation, defines translation as a 'science (Munday, 2001). It should be noted that Newmark (1988) seems to come up with a potpourri of definitions by suggesting the following:

Translation is first a science, which entails the knowledge and verification of the facts and the language that describes them; secondly, it is a skill, which calls for appropriate language and acceptable usage; thirdly, an art, which distinguishes good from undistinguished writing and is the creative, the intuitive, sometimes the inspired, level of the translation; and lastly a matter of taste (p. 6).

2.2. Why Translation?

Translation is fundamental to the development of a young language. And it cannot be denied that by the means of translation the young language can improve (Phillmore, 1919 cited in Miremadi, 1991). The use of translation by a nation to compensate for its language deficiency has been the most widespread function of translation. There is hardly any existing language in the world that does not reveal the traces of another or other languages. It is quite natural for a young language to lack words or usages for some concepts; and the need for urgent compensation for what it lacks is the leading motive for borrowing by translation.

The use of translation as a means to borrow some language items that do have concepts but not words standing for the concepts in a language is obviously not the single function of the translation practice. Not infrequently the practice of translation is considered to be the best way for a nation to understand not what it lacks but what it possess. Just like one understands her/his country better by staying in other countries, one can understand what features his mother language has better (Auden cited in Miremadi, 1991). In an attempt to illustrate the point, it is proper to provide some examples of translation from English to Turkish.

1. "…and the waste room behind the kitchen <u>was littered</u> with old useless papers."

<div align="right">(Joyce, 1998, p. 53)</div>

"…ve mutfağın arkasındaki sandık odası eski gereksiz kağıtlarla <u>dolmuştu</u>."

<div align="right">(p. 53)</div>

The underlined auxiliary verb plus verb in the original sentence indicates 'passive usage' to emphasize what is affected by the action of the verb, 'the waste room'. However, in the Turkish translation of the sentence, it is seen that what is affected by the action of the verb, 'sandık odası', is emphasized without changing the form of the verb, 'dolmak'.

2. "If my <u>uncle</u> was seen turning the corner …"

<div align="right">(Joyce, 1998, p. 54)</div>

"<u>Eniş</u>tem köşeyi dönerken görüldüğünde…"

<div align="right">(p. 54)</div>

The worldview, living conditions and life standards of people determine to a great extent the emergence and concentration of vocabulary; "languages are differently equipped to express different real-word relations, and they certainly do not express all aspects of meaning with equal sense" (Ivir, 1981 cited in Baker, 1992, p. 56) "There may be a great concentration of vocabulary that has to do with agriculture, in fishing" (Larson, 1984, p. 95). And comparing the sentence pairs in the second example, it is revealed that Turkish concentrates more on the vocabulary that has to do with kinship. The words for relatives

are varied in Turkish. At the first reading of the original sentence, nobody can interpret the word 'uncle'as 'the husband of mother's sister'; in order to attribute correct meaning to the word, one has to read more in the original text. On the other hand, because the language of Turkish pays more attention and importance to 'words describing kinship', and because every relative in a family is called differently in Turkish, it is clear from the translated version of the original that by uncle, the aunt's husband is meant.

Although 'the uncle on father's side', 'the uncle on mother's side'and 'the husband of an aunt on both father's and mother's side'are given the name '**uncle**'in English, there are separate words for describing each of these relatives in Turkish; *the uncle on father's side* is **amca**, *the uncle on mother's side* is **dayı** and *the husband of an aunt on both father's and mother's side* is **enişte** in Turkish language. The aim of citing an example for translation of vocabulary items that have to do with kinship from English to Turkish is not to claim that Turkish is a better language than English but that one of the most important functions of translation is to pave the way for the better understanding of the nature of languages.

The aim to understand better the nature of one's own language may change form and turn out to be a weapon to declare one's nationality to the rest of the world (Wilson cited in Miremadi, 1991). In effect, because a language is a sound symbol of nationality, it is natural that nations in the will of declaring their identity use translation. Without translation, people are not even aware that you are there (Chute, cited in Miremadi, 1991).

It should be noted that language is not the only national possession that needs improving; it has been suggested above that if languages are young, nations may attempt to compensate for the weaknesses by translation. Even Zohar (1978) adapts this suggestion to suit his view of the function of translation (Hatim, 2001). Zohar (1978), being the father of the 'Polysystem theory', states that literature of a nation resembles a circle; the genres or literary traditions are placed somewhere within this circle and the placement of genres is up to what the active literary tradition is (Hatim, 2001). If the poetic tradition overwhelms all other traditions in a certain era, this means that poetry as a component of the literature stands at the centre while all the other genres revolve around poetry. According to Zohar (1978), translation can achieve a primary position when, in a given society at a particular

period of time literature might be too young or in the process of being established; peripheral or weak; going through a crisis (Hatim, 2001). It is understood that what Zohar sees the initial function of translation is that it compensates for what is missing in the literature of a language.

It can be said for certain that the functions of translation are regularly updated. Köksal (2005) suggests three functions of the translation practice. First, with the help of translation, people develop an awareness of cultural differences. Second, translation plays the important role of communicating new information on science, education and technology to people living in different borders. More important, translation is the best means to remove misjudgments about nations.

2.3. Is translation a Discipline?

"Although the practice of translating is long established, the study of the field developed into an academic discipline only in the second half of the twentieth century" (Munday, 2001, p. 7). Before that, the practice of translation was promoted either as a medium for language learning in language classes or a subject of research for comparative literature and contrastive analysis in universities-as in the USA in the 1960's. Translation which was used as a 'means'rather than an 'end'by branches of social sciences such as linguistics and the science of literature for their researches has turned out to be a focal point in the late 1970's, especially with the attempts of the Dutch researcher James Holmes. Comparing and contrasting two or more languages at various levels of linguistic description has provided insights into problems encountered in translation practice, as well as explanations for and solutions to these problems (Hatim, 2001). The function of translation as a 'means' began to be replaced by its function as an 'end'. A considerable number of scholars started to pay due heed to the translation act which formed the basis of the well-known theories about translation. What Bulut (2008) commented on the issue of theory-formation simply accounts for the motivational reason underlying the scholars'work on translation theories: if what we need is professionalism, then it means what we need is, indeed, theory

It is proper to name the theorists and their theories that provided the initial and necessary background for the emergence of translation as discipline. Zohar (1978) with the 'Polysystem theory', Toury (1980) the father of the 'target-oriented translation theory'and Vermeer (1970) with his 'Skopos theory'formed the substructure of the discipline of translation (Yazıcı, 2005). What these theorists do have in common is that they all reject a single area of research in the translation discipline. An independent discipline should have three areas of interest and the cooperation among these areas is a must (Akbulut, 2004); descriptive studies documenting the available products of translation assist the theorists to provide explanations and solutions for the translation problems that are possibly daunting for the translators, which are referred under theoretical studies; and follow the practical studies. The second area of translation discipline was neglected before. However, its necessity is emphasized through the statement by Akbulut (2004): those translators lacking theoretical information attain practical information on how to approach a text, what method and strategy to adopt and follow, which thinking process to undergo upon long-lasting trials. Yet translators with theoretical background attain the same practical information within a shorter period (Akbulut, 2004). Only if the act of translating is justified by a translation theory can the practice be considered as a discipline; and Even Zohar, Gideon Toury and Vermeer provided what was needed for the practice to turn into a discipline: an analysis of the available translation products and provision of explanation for the act.

The theories discussed above are considered to be translation-oriented approaches; Yazıcı (2005) also refers to 'linguistics-oriented approaches'to translation. Since the focus of orientation is of less importance in this thesis paper and since what is important is that both orientations have contributed to the emergence of translation as a discipline; no further detail will be given to distinguish these. Yet, still it is to be noted that the translation theories that are linguistics-oriented are the revision and reflection of linguistics-based theories, whereas translation-oriented theories are formed on the basis of the analysis of translation products without any reference to the findings of the discipline of linguistics. It is to be noted that both linguistic-oriented and translation-oriented approaches have attempted to provide explanations for and solutions to translation problems, and thus they both have led translation to develop its own particular 'models and

conventions' (Snell-Hornby, 1988 cited in Munday, 2001), which points to the march of translation act towards a discipline.

Newmark defines theory as such: "The theory underlining the discipline identifies and defines a translation problem; indicates all the factors that have to be taken into account in solving the problem; lists all the possible translation procedures; and finally recommends the most suitable translation procedure" (Newmark, 1988, p. 9). From what is said by Newmark (1988), it can be concluded that the call for the need to provide an insight into translation problems has contributed a lot to the development of translation act as a discipline; which is justified by what Yazıcı (2005) suggests on this issue. Provided that the translation problems that the translator encounters in the course of translation are found out, the translation practice can be said to be on the way to develop as a discipline (Yazıcı, 2005). Newmark (1988) not only favors accounting for the emergence of translation problems but he also recommends appropriate solutions for dealing with translation problems, which is a characteristic of an independent discipline.

It has been revealed through a study of the translation literature that from the second half of the twentieth century on all the prominent figures busy with translation act have come up with theories forming the basis for their practical studies. What is worth mentioning is not that translation practice was performed by these figures but that these people felt the need for a translation theory that would direct their practice; that would justify what they do; that would not give way to coincidental decisions (Esen-Eruz, 2008). Then, as an answer to the question "is translation a discipline?", it can be said that translation act has turned out a discipline by the attempts of theorists to form theoretical background for this act.

Once agreed upon that translation is a discipline, the question arises as to the main concern of the theories that have contributed to the emergence of translation as a discipline. Yazıcı's (2005) response is not surprising; the main focus of translation discipline is the issue of equivalence (Yazıcı, 2005). The response is commented not to be surprising, for the theories of translation discipline have attempted to account for how to attain equivalence in translation. Then what is equivalence?

2.4. What is the Issue of Equivalence?

The issue of equivalence in translation has usually been perceived as one-to-one correspondence between the source text and the translated text (Yazıcı, 2007). As has been previously stated, one group of thinking tanks contend that the aim of the translation should be to seek for one-to-one correspondence between texts, whereas another group reject the possibility to provide correspondence supporting the fact that each language conceptualizes the world and its reality differently and that's why it is impossible to render a text into another language with perfect equivalence. It is obvious that the first group regards equivalence as one-to-one correspondence between the textual characteristics of texts, thus ignores extra-textual characteristics of texts. However, further research on translation products has revealed that the second group referred above is right in their claims because the belief that languages show differences in terms of not only structural and logical aspects but also cultural aspects (Yazıcı, 2007) has been agreed upon to be realistic. Thereafter, the perception of equivalence as one-to-one correspondence was replaced by 'similarity'.

To go a step further, once the concept of 'equivalence'began to be deemed as similarity rather than one-to-one correspondence, the question arises as to whether similarity, or rather equivalence refers to only formal equivalence. In search of an answer to the question, a review has been made on the literature of translation and it has been found out that equivalence is to be attained not only at formal level but also at semantic, stylistic and pragmatic levels (Yazıcı, 2007). It should be noted that although theorists more or less agreed upon the occurrence of several levels of equivalence, the titling and number of the levels of equivalence along with the strategies used to attain the equivalence levels may show differentiation depending on the theorists.

It is useful to see the historical categorization of equivalence. Newmark (1988) offered two types of equivalence, semantic equivalence and pragmatic equivalence. Yet, what looks controversial in Newmark's (1988) theory is that the only valid method to attain equivalence both at semantic and pragmatic level is recommended to be literal translation. However, this may pose problems in practice, for the aim of the literal translation method is to provide correspondence between language items; and thus, the application of literal

translation method to a text reveals formal equivalence. However, pragmatic equivalence can hardly be attained through literal translation method.

Similarly, Nida (1964) suggests two levels of equivalence, formal equivalence and dynamic equivalence (Hatim and Mason, 1997). Formal equivalence is oriented towards the source text structure. On the other hand, dynamic equivalence is based on the idea that the relationship between the receptor and message should be the same as that which existed between the original receptors and the message (Munday, 2001). It is possible to draw a parallel between Newmark's (1988) categorization of equivalence and that of Nida (1964) in that Newmark's (1988) semantic equivalence and Nida's (1964) formal equivalence are alike in their core principle, which is to stay as close as possible to SL text structure (Hatim and Mason, 2001). Meanwhile, what Newmark (1988) aims to achieve with providing pragmatic equivalence matches to what Nida (1964) does with dynamic equivalence, the essential aim of whose is to leave the same impact on TL readers.

Popovic (1970) distinguishes four types of equivalence (Bassnet, 1991). The first type of equivalence is linguistic equivalence, which is the same as equivalence at word level (Bassnet, 1991). The second type of equivalence suggested by Popovic (1970) is equivalence at paradigmatic level, which refers to equivalence between SL and TL in terms of grammar (Bassnet, 1991). By equivalence at stylistic level, what is meant is that the translator aims to communicate the meaning of the source text while trying to reflect its expressive identity (Bassnet, 1991). As for the last type of equivalence, Popovic (1970) suggests textual equivalence, referring to equivalence of form and shape (Bassnet, 1991). What catches attention in Popovic's classification of equivalence is that while Newmark (1988) and Nida (1964) focuses on pragmatic equivalence which takes into consideration the needs of the TL readers Popovic (1970) seems to attempt to attain equivalence solely by remaining loyal to what SL writer and text offers. Yet still the classification made by Popovic (1970) is to be paid consideration in that the traditional perception of equivalence only at word and grammatical level has been left. By emphasizing the importance of the translator's attempt to keep the invariant meaning intact, he indicates that by equivalence what is meant is not formal correspondence between SL and TL. To date back, Catford's classification of equivalence seems to be a version of Popovic's which lacks detail. Catford

(1965) distinguishes two types of equivalence: formal equivalence and textual equivalence (Yazıcı, 2005).

Koller's (1979) levels of equivalence outweigh in number all the others discussed above in that he distinguishes five types of equivalence (Yazıcı, 2005). The first type of equivalence as suggested by Koller (1979) is denotative equivalence, which refers to that the source language text and the target language text represents a similar reality. The second equivalence type is connotative equivalence which refers to that the SL text and the TL text creates similar associations in the minds of readers. The next equivalence type as suggested by Koller (1979) is textual equivalence which is about choosing corresponding text type in the TL (Yazıcı, 2005). And pragmatic equivalence has to do with the communicative function of texts; formal equivalence refers to expressive identity of the texts (Yazıcı, 2005). The issue to be underlined here is that Koller (1979) includes pragmatic equivalence to his classification, which points to his attachment of importance to establishing relationship between the translated text and the target readers (Yazıcı, 2005). That is to say, Koller (1979) believes that the translator should assume responsibility for the target readers and take the necessary precautions so as to make the target readers understand what is understood by the readers of the source language upon reading the original text (Yazıcı, 2005).

It should be noted that Newmark (1988), Nida (1964) and Koller (1979) are not the only translation theorists to contend that there should be pragmatic equivalence between a translated text and an original text. Baker (1992) who puts forward the argument that the pragmatic equivalence is to be the final and ultimate goal of a translator emphasizes the importance of the relationship between the translated work and the target readers. Translators often take into consideration the expectations of the target readers (Baker, 1992), which indicates the responsibility of a translator for the target readers. Translators assuming the responsibility for the target readers may do any kind of adjustments, omissions or deletions of items that may hamper the readers from understanding a text. Baker (1992) distinguishes five types of equivalence: equivalence at word level, equivalence above word level, equivalence at grammatical level, textual equivalence, and pragmatic equivalence.

It has been revealed that the traditional perception of equivalence as one-to-one correspondence at linguistic level between any two texts is replaced by the view that equivalence should be searched for on more than one level, for it is out of reality to find any two texts that have exact correspondence at linguistic level. Languages enjoy different natures; that's why a word or a language item existing in one language may be lacking in another language. Theorists like Newmark (1988) and Baker (1992) upon agreeing with the fact that expecting to attain exact correspondence between linguistic characteristics of any two languages is not realistic included pragmatic equivalence in their evaluation as to whether a translated text is equivalent to the original. Equivalence at pragmatic level refers to the success of a translated work in leaving the same impact on its readers as the original work does.

The issue of equivalence is dealt with from a linguistic perspective in this thesis; that is to say, equivalence between the novel 'İstanbul'and its English translation is enquired through comparison of the texts in question. In order to determine whether there is equivalence of any type between any two texts, both texts have to compared based on their textual characteristics. Even if the type of equivalence to be searched for between texts should be pragmatic equivalence, what are available for comparison are again the textual characteristics of the texts.

It is to be noted that equivalence which has been referred as 'similarity' reveals 'differences' between languages, which in turn reveals some translation problems in the process of translating (Yazıcı, 2005). Therefore, it would be useful to get a thorough look into the translation problems that have occupied the minds of translation theorists and authorities for long.

2.5. What is Responsible for the Emergence of Translation Problems?

"Translation consists of studying the lexicon, grammatical structure, communication situation, and cultural context of the SL text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context" (Larson, 1984, p.3). In effect, this description of the process of how to perform a translation act would

seem infallible provided that the translation practice can be that much straightforward and simple. The study-material of the practice of translation is language which is regarded to have a live and dynamic nature. Establishing a cause and effect relationship between the dynamic nature of the languages and the emergence of translation problems is in need. To be more precise and clear, it should be noted that languages are not formed upon prescriptions; that languages do not flourish upon prescriptions; that languages cannot be rendered into other languages upon prescribed processes and procedures is due to the fact that languages are dynamic and 'rebellious'in a sense. They become rebellious when attempted to be rendered into other languages, for they are supposed to reflect the community to which they belong; they are rebellious, for they have to be loyal to the community they belong; they are rebellious, for they do not have to look or attempt to look the same as other languages. Then, is not it natural that there cannot be a straightforward transition among languages? Translation is possible but not transition. What is said in one language can be translated into another language provided that the translator is ready to cope and deal with the difficulties that are to occur in the process of translating. Newmark (1988) states "everything is translatable up to a point but that there are often enormous difficulties" (p. 73). By the difficulties it is meant that the differences between languages would pose problems for the translator. The translation problems that translators face in the process of translation will be under spotlight. Yazıcı (2007) distinguishes three types of translation problems, which compromises the skeleton of current part of the thesis.

2.5.1. Translation Problems at Pragmatic Equivalence Level

In the course of translation the translator is to do more than replacing the lexical and grammatical items of the SL with TL (Bassnet, 1991). Parallel to this suggestion is that translation problems involve problems more than the translator faces in translation of lexical and grammatical items. The problems a translator also faces are at pragmatic level. Baker (1992) defines pragmatics as "the study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation" (p. 217). Then it can be said that the main focus of pragmatics is how a word, a phrase, an utterance or a sentence is perceived by the receptors rather than what the surface structures of these language units are. The importance attached to the perception of the

receptors is the underlying motive of the translation theorists' approach to how to attain pragmatic equivalence between texts.

As previously stated, pragmatic equivalence has been agreed upon to be attained only if the receptors get the same information and feeling as does the original audience, which is reiterated by Larson (1984). "The goal of the translator is to communicate to the receptor audience the same information and the same mood as was conveyed by the original document to the original audience" (p. 421). Only if the same effect is produced on the readership of the translation as was produced on the readership of the original can pragmatic equivalence be claimed to be attained. However, there are certain factors that put attainment of pragmatic equivalence at risk, which are due to that the source text and the target text are produced in different communicative situations; for different addressee groups; for different purposes; and at different times and settings.

It will not be wrong to contend that if the source language and the target language texts are produced in different communicative situations, pragmatic equivalence is said to be put at risk. By communicative situation all the factors that affect and make up the meaning of an utterance or the whole text are meant. Larson (1984) suggests that the speaker, the audience, the traditions of the culture and the language are the components of the communicative situation. The writer/ translator has to produce/reproduce meaning taking into consideration the many factors in the communicative situation so that the source/target audience makes sense out of what it reads. The problem is that since no two audience, no two speakers, no two cultures, no two languages are the same; that is to say since no two communicative situations can be the same, it is out of reality for the translator not to encounter with problems in the attainment of pragmatic equivalence.

It is proper to discuss two sources of translation problems at pragmatic level stemming from the differences in communicative situations of the original and the translated text. One of the factors of communicative situation is suggested by Baker (1992) to be coherence; and the other factor is register. When these factors of communicative situation cannot be maintained across languages, pragmatic equivalence cannot be said to be ensured. Baker (1992) initially issues how incoherence in the translated text put attainment of pragmatic equivalence at risk. Initially it would be better to find out what is meant by

coherence. By coherence, it is meant that "stretches of languages are connected to each other by virtue of conceptual or meaning dependencies as perceived by language users" (Baker, 1992, p. 218). As stated previously, Larson's (1984) suggested components of communicative situation include the audience, the traditions of the culture and the language. Parallel to Larson's (1984) specification of communicative situation, Baker (1992) emphasizes the importance of the audience and the tradition of the culture of the audience in maintaining coherence. That's why coherence is dealt with under the issue of communicative situation.

Baker (1992) contends that coherence of an utterance is not ensured by what exists in the surface structure of that utterance. "Whether a text coheres or not depends on the ability of the reader to make sense of it by relating it to what s/he already knows or to a familiar world, whether this world is real or fictional" (Baker, 1992, p. 221). The example provided by Köksal (2005) serves to support the view that coherence is supplied only if the reader makes sense of it by relating it to what s/he has experienced. In the Japanese culture the color associated with mourning is white as opposed to many cultures like English and Turkish culture where mourning is symbolized with black. The translator translating from a Japanese novel the sentence 'the woman was wearing a white dress at her father's funeral' will most probably face a difficulty in communicating the exact meaning of the sentence. The sentence is incoherent for the English translator because white as a symbol of mourning is unfamiliar to the translator' s world. The translation of the English word 'breakfast' poses a similar problem for the translator in that although the concept of 'breakfast' is universal, the way communities perceive it may vary tremendously. For instance, what are associated with breakfast in Turkish culture are bread, cheese, tea and olives; however, for an English person breakfast may be associated with 'bacon and eggs' (Ağıldere, 1998). Translating literally the collocation 'bacon and eggs'into Turkish will inevitably hamper the attainment of pragmatic equivalence, for the collocation does not cohere and thus the target reader does not relate it to what s/he has experienced. It is a fact that life experience and conditions shape and mold the way people perceive, think, act, listen, speak, read and write; therefore it is impossible to make sense out of a text that includes concepts, realities unfamiliar to a target group.

What should be questioned is what responsibility the translator should take on to help the target reader to make sense of a text. The translator should take into consideration the reader's social and cultural strata, sex and occupations (Baker, 1992). Just like a writer bearing in mind the addressee group while producing a text the translator must carefully keep in mind who the audience is, for whom s/he is translating (Larson,1984). Only if the writer or the translator conforms to the readers' needs, expectations and the way of thinking can a text or a translated text cohere and leave the expected impact on the readers. Referring to the example provided above as to the differentiation in ways of expressing mourning, it can be said that the translator knowing the addressee group to be the English readers had better translate the clause 'the woman in white'as 'the woman in black'.

It can be concluded that attaining pragmatic equivalence is the paramount goal of the translator. What is the use of translation if the target reader group cannot sense the core meaning of a text? However, there are many issues putting attainment of pragmatic equivalence between texts at risk, lack of coherence being one of them. The translator should pay due heed to the characterization of the target readers. The level of education, sex, interests, needs, expectations, and life experiences of the target readers needs to be specified so that the translator reproduces in the target language texts that cohere; otherwise attempting to attain pragmatic equivalence between texts without reference to the background of the audience would get the translator nowhere.

Once agreed upon the importance of giving enough thought to the issue of coherence in texts, and to the specification of the target group, which will ensure coherent texts and thus pragmatic equivalence between texts; it would be proper to discuss what else affects pragmatic equivalence in negative terms under the heading of problems stemming from the texts'being produced in different communicative situations.

Actually the issue to be handled as the other source of translation problem stemming from the mismatch between the communicative situations of the TL and the SL has already been referred. It has been discussed that the translator is to know for whom s/he is translating; the translator is to know the social strata, occupation, and sex of the target readership. The question as to how and why the translator is to know the social strata of the audience bring the issue under spot light; the issue, which is register.

The issue of register is to be handled within the frame of what affects negatively the attainment of pragmatic equivalence. Register, as defined by Köksal (2005), refers to adjustment of one's speech or way of writing according to where, to whom, at what circumstances s/he utters or writes a language piece. The acquisition of the knowledge of how and when to adjust one's speech according to different circumstances goes hand-in-hand with the acquisition of the language. A speaker unconsciously adapts a formal way of speech when talking to her/his boss, and s/he adapts a freer way of addressing when talking to intimates, and s/he chooses to adopt an informal way of speech when talking to someone in the family. Undoubtedly, register is an important feature of written texts, as well. The writer is supposed to choose from the vocabulary of her/his mother language the words or expressions that fit into the communication situation.

To establish a relationship between the necessity to adjust one's speech according to special circumstances and the emergence of translation problems at pragmatic level, it has to be noted that the possibility of the emergence of translation problems at pragmatic level is high unless TL and SL show overlap in the way they reflect register. To put it simply, if the SL indicates a high level of formality, the TL is to reflect an equal level of formality; if not, equivalence at pragmatic level between the texts would be out of reality. What point is not to be missed is that register between the TL and the SL is expected to be parallel provided that the two group of the readers have similar characteristics. Undoubtedly, register is seen not only at text level but also at word and above word level in the text. It would be proper to cite some examples of translation practice from Turkish to English to see how the translator handles the issue of register in the process of translating.

1. "Bir haftadır işe gittiğim yok. Durmadan içiyorum, <u>beyim</u>"dedi.

<div align="right">(Taner, 1998, p.21)</div>

"I haven't been to work for a week. I have been drinking non-stop, <u>sir</u>"

<div align="right">(p. 21)</div>

As it is apparent, the translator renders the word 'beyim'used for showing respect for the person one is talking to into English as 'sir', which fulfills the function of showing

respect. The translator finds the appropriate corresponding word for the SL so as to show the register of the SL utterance.

2. "Valla bununla sen <u>iyi para kırarsın ağbey'</u>, dedi"

(Edgü, 1998, p. 43)

"I swear you'll <u>make a lot of money</u> with him, <u>sir</u>'said the driver"

(p. 43)

The personal view of mine is that there is a mismatch between the register of the original sentence and that of the translated version for two reasons. First of all, while the word 'ağbey'in the original sentence is definitely not a formal way of addressing others, the word 'sir'used as the corresponding word in the translated version indicates a certain level of formality. Secondly, the idiom 'para kırmak'which is an informal, and even vulgar, way of expressing that 'somebody will make profit'is rendered into English as 'make a lot of money', the expression of which is not considered as a vulgar language in English. The English readership will possibly not sense the informal style of the speaker as shown in the translation, which means that pragmatic equivalence is not achieved at full.

As it has been agreed while discussing the issue of coherence, the translator has to take into consideration the target readers so that the expected pragmatic equivalence can be attained between texts. Equivalence at pragmatic level is put at risk if the source language text and the target language text are produced for different readers group. Newmark(1988) distinguishes three typical reader types: the expert, the educated layman and the uninformed. The readers who are considered to be included in the expert group are regarded to necessitate less provision of explicit information in cases of encounter with unfamiliar language items. Because of the lack of sameness between the knowledge bank of the original audience and the knowledge bank of the receptor audience, the translator may feel the need to make a good deal information explicit which the original author left implicit because his audience already knew this information (Larson, 1984). The extent of the explicit information to be provided is determined according to the type of the readership. If the readership consists of the expert, the translator becomes less visible; however, if the readership is determined to consist of uninformed readers, the translation

will be more demanding on the translator, for s/he is supposed to make additional explanations to convey the invariant meaning of the original text into the target text. To exemplify, supposing that a manual for how to use a mechanic device is to be translated into another language, the first task of the translator should be to seek for information to characterize the readership. "The translator may be translating the manual of instructions for a less educated readership, thus the explanation in her/his translation may be much larger than the reproduction" (Newmark, 1988, p. 13). How the characterization of the readership affect the translation is appear ant in translations addressing to children. The literature of children story books reveals a vast range of simplified version of classical novels. The translator knowing her/his audience to be children intentionally simplifies the original version so as to make the translation appealing to the children, which simply points to the importance of characterization of the readership in providing pragmatic equivalence. Problems at pragmatic level emerges, for instance, when the readership of the translation is envisaged to be expert readers but is not really so, and when the translator makes translation decisions bearing in mind the expectations, needs and demands of the expert group.

"Translation is looked upon as an act of communication which attempts to relay, across cultural and linguistic boundaries, another act of communication which may have been intended for different readers and different purposes" (Hatim & Mason, 1997, p.). What is suggested by Hatim & Mason (1997) leads to the conclusion that an equal consideration should be given to the issue of the purpose of the source and the target texts, for problems may occur in the attempts to attain pragmatic equivalence. To reiterate, pragmatic equivalence will be put at risk if the source text and the target text is produced for different purposes.

Belloc (1931) distinguishes two distinct though related functions; the function of the translation can be instructional, which aims to convey facts from one language into another, or the function of the translation can be literary, which aims to convey the spiritual effect from one language into another (Miremadi, 1991). The classification of translation functions made by Belloc at the beginning of the twentieth century was refreshed and built on by Reis (1971) towards the end of the twentieth century in that she established a relationship between the functions of translation and text categories (Hatim,

2001). Reiss (1971) reveals the fact that the source text and the target text are inevitably interrelated; and that initially it is compulsory to determine the text category of the original text so that the translated text is produced accordingly, which altogether guarantees the attainment of pragmatic equivalence (Hatim, 2001). Determining text category depends on determining the function of the text. Only if the translator takes into consideration the text categories and their function can the message be conveyed to the target readership (Gile, 1995 cited in Yazıcı, 2007). "According to Bühler, the three main functions of language are the expressive, the informative – he called it 'representation – and the vocative ('appeal') functions: these are the main purposes of using language" (Newmark, 1988, p. 39). Parallel to this view, Newmark (1988) recommends that the translator determines the text category whether it is expressive, descriptive or informative, or vocative. While the literature of translation reveals some other functions of language put forward by Jakobson such as the aesthetic function –"language designed to please the senses" (Newmark, 1988, p. 42)-, the phatic function-which is used "to maintain friendly contact with the addressee" (Newmark, 1988, p. 43)- and the meta-lingual function- which "indicates a language's ability to explain, name, and criticise its own features" (Newmark, 1988, p. 43), the categorization provided by Bühler is the most widespread.

The text categories are titled according to the function the texts are supposed to have. Newmark (1988) states that "the core of the expressive texts is the mind of the speaker, the writer, the originator of the utterance" (p. 39). As for the purpose of translation, since the focus of the expressive texts is the characteristics of the original writer, they should be kept intact in the translated version of the texts of this category. The expressive texts which are considered to be source-oriented texts in that the translation of the texts under this category should reflect the expressive style of the original author functions to make the text and the expressive style of the text-originator known to the target readers. Newmark (1988) suggests that the translator is aware of the personal components of these texts and that the translator preserve them in the translated version. The personal components of the expressive texts refer to the translator's own way of expressing an idea or an event. Original metaphors, unusual collocations, unconventional syntax, strange words are some reflections of personal way of expressions.

The second category of text known as informative functions to convey a fact to the audience. "The core of the informative function of language is external situation, the facts of a topic, reality outside language, including reported ideas or theories" (Newmark, 1988, p. 40). As opposed to the expressive texts'function as revealing how an idea or reality is expressed, the informative texts function to reveal what idea or reality is expressed. The translation of texts of this category should be communicative, for the aim is to inform not to confuse or impress the target reader.

As for the final category of texts, it is known as vocative function. "The core of the vocative function of language is the readership, the addressee" (Newmark, 1988, 41). Since the aim of these texts is to make the readership think, feel or behave in a certain way, the translation should be receptor-oriented. The aspect that is common for the informative and vocative texts is the way to approach to translation of these texts.

Having a general but not comprehensive look at language functions and text categories, it would, now, be proper to establish a relationship between language functions of texts and the possible sources of the occurrence of translation problems at pragmatic level. It should be noted that for each text category, a suggested translation method is supplied; however, the translation methods suggested will guarantee attainment of pragmatic equivalence provided that the same function is desired by both original and receptor audience. What if the original text is to be translated into another language for a different purpose? To put it another way, supposing a text produced in a community functions to make the original readership to support a political figure, would it be realistic to expect the target audience to get the same impact upon reading the same text converted into an expressive text? Of course not. It is better to see what Robinson (1997) suggests on this issue."Since the target text will serve different cultural and social functions in the target culture from those served by the source text in the source culture, it is exceedingly rare for a translation to be 'functionally equivalent'to its original" (Robinson, 1997, p. 210). Thus, it can be suggested that the function of the SL can be changed in the course of translation in accordance with the requirements of the target readers.

The final instance putting attainment of pragmatic equivalence between the original and the translated texts at risk stems from that the source text and the target text are produced

at different times and settings. Larson's (1984) suggestions as to the issue of problems at pragmatic level due to the lack of sameness between the time and setting of the texts will be applied to make this point concrete. "The time of the writing of the source document will affect the translation; if one is translating a text written only last week, the gap which must be spammed will not be as great as if one is translating a text written a thousand years ago" (Larson, 1984, p. 430). Moreover, Larson (1984) warns the translator against using age-specific vocabulary and suggests the translator use the vocabulary which is understood by the audience. Larson (1984) adds that the setting of the original writing may also affect translation. "If the original document was written in and about a desert environment, and it is to be translated for people who are unfamiliar with such an environment, such as tropical forest people, the translator would be likely to experience some difficulty in his search for vocabulary" (Larson, 1984, p. 430); which will pose problems at pragmatic level. The literature reveals a common approach in dealing with the problems due to differences in the time and the setting of the writings, which is that since the translation is done for the target audience just like the original writing is for the source audience, the translator is to take every steps to guarantee the understanding of the target readers even this requires modernization of an archaic speech or localizing an environment. Only if the needs and expectations of the target audience is met can equivalence at pragmatic level be achieved.

It can be concluded that the ultimate goal of the translator is to attain pragmatic equivalence between the source and the target texts. However, there are some problems daunting to the translator in the realization of the goal to attain equivalence at pragmatic level. Throughout this part of this chapter, it has been issued that pragmatic equivalence is put at risk if the source and the target texts are produced in different communicative situations; if the source and the target texts are produced for different groups; if the source and the target texts are produced for different purposes; if the source and the target texts are produced at different times and settings. Baker (1992) describes coherence and conversational implicatures as the leading factors of communicative situation and suggests that lack of coherence and mismatch of conversational implicatures between languages put attainment of pragmatic equivalence at risk. Newmark (1988) distinguishes three groups of reader; the uninformed, the expert and the educated layman; and suggests that the first task of the translator is to be to seek for information about the reader group so that the translator can take some decisions as to the translation so as to guarantee equivalence at pragmatic

level. Bühler and Reiss distinguishes three functions of language and three text categories; the expressive, the informative and the vocative texts (Newmark, 1988). Actually, functions of language determines the text category; that is to say if the original writer produces a text in the pursuit of revealing thoughts and feelings, the category of this text is deemed to be expressive. What Newmark (1988) suggests the translator is that s/he determines the text category of the original text so as to produce a parallel translation. However, problems come out when the target text serves another function with the translation of the same text. Finally, differences in time and location give rise to the emergence of translation problems at pragmatic level. The recommended approach revealed by the literature of translation is to adjust the time and localize the setting according to the target audience. As it can be inferred, at the centre of the issues discussed as components of pragmatic equivalence stands the target reader and her/his needs, expectations, demands, for the focus of the pragmatic equivalence is the addressee.

2.5.2. Translation Problems at Lexical Level Stemming From Differences Across Languages and Cultures

Needless to say, the majority of the translation problems the translator faces stems from the lack of sameness between the cultures and languages of communities. Differences of culture and language are to be dealt with simultaneously, for they are interrelated.

Culture functions to mold the way people think and the way they express these thoughts; in turn language reflects and keeps alive the culture which the language born into. Sapir and Whorf takes this idea a step further by contending that "the structure of our language in large measure affects the way we perceive the world (Trask, 1995, p. 63). People perceive the world within the framework of their mother tongue, and thus it is out of reality to communicate everything said in one language into another. The contention as to the inability of languages to communicate ideas produced in other languages points to the issue of 'untranslatability'. Probably anyone would call in mind Catford (1965) at this particular point, for Catford (1965) is the one to issue 'untranslatability'thoroughly (Köksal, 2005). Catford (1965) distinguishes two types of untranslatability: linguistic untranslatability and cultural untranslatability (Köksal, 2005). On the linguistic level, untranslatability occurs when there is no lexical or syntactical substitute in the TL for an SL item; cultural untranslatability is due to the absence in the TL culture of a relevant

situational feature for the SL text. Yazıcı (2005) notes that 'helal olsun', 'yazıklar olsun'which are frequently used expressions in Turkish language can be examples for the instance of cultural untranslatability.

Undoubtedly it is utopia to expect all languages in the world to reveal complete overlaps in all aspects. There may be, and really are, language items that exist in one language while lacking in another. What is to be questioned is whether the claim that languages do not show complete overlaps, and thus lack the ability to communicate the thing said in any one language is valid or not. Yazıcı (2007) seems to reject the contention by those who hold the view that there are some language items and features in a given language that cannot be translated into another language by suggesting that each language has the potential to reveal the reality; and thus communication is possible among languages. Yazıcı strengthens her position through some instances where untranslatability due to absence of lexical substitutes in the TL is refuted. She suggests that languages lacking substitutes for certain lexical items may adopt new concepts and linguistic items through translation or borrowing claque. The Turkish language did not use to have the lexical item 'gökdelen'before it was translated from the English word 'skyscraper'. Along with not being certain as to whether Yazıcı was inspired by Newmark (1988) while making this statement, I would like to come up with the idea that Newmark (1988) has contributed a lot to the development of the perception of languages as capable entities by contending that everything is translatable. Newmark (1988) points to difficulties rather than the impossibility of translation among languages.

The translation theorists have been concerned with translation problems occurring at word and above word level along with recommended ways to deal with them. What reveals the literature of translation as problems at word and above word level and as recommended procedures to deal with these problems will be held under spotlight for the rest of this part.

2.5.2.1. Lack of Lexical Substitutes

Newmark (1988) states that he has found out that a translator preferred to translate a French expression 'judgment severe'as 'drastic statement'rather than as 'severe judgment'. And Larson (1984) cites two sentences taken from the language of the Waiwai of Guyana,

the sentences which have been previously used by Hawkins, as Larson (1984) notes in his book. Larson (1984) notes that Hawkins indicates that the English sentence 'You promised to come'is translated into Waiwai as 'I will certainly come, you said'; another English sentence 'He praised the canoe'is rendered into Waiwai as 'It's a wonderful canoe, he said'. What can be the explanation of the translators for their decision to translate the French expression as 'drastic statement'and the English sentences 'You promised to come'and 'He praised the canoe'as 'I will certainly come, you said'and 'It is a wonderful canoe'respectively? The explanation has been suggested by Newmark (1988) and Larson (1984). Newmark (1988) states that "It can be justified on the ground that French has no obvious one-to-one translations for 'drastic'or 'statement', and therefore the translator was merely exploiting French lexical gaps. As for Hawkins's two example sentences, it has been said that "The Waiwai of Guyana do not have a special word for 'promise, praise, deny'; therefore these must be translated by the word say and a quotation" (Hawkins, 1962 cited in Larson, 1984, p. 21), the explanations of which make the lack of lexical substitutes a current issue.

There have been offered many views on the reason why languages lack some lexical items that have substitutes in other languages. Because of the difference in culture there will be some concepts in the SL which do not have lexical equivalents in the receptor language; this may be because of difference of geography, of customs, of beliefs, of worldview, and of various factors (Larson, 1984). Larson (1984) exemplifies the point through comparing the Russian and the English language. "Slavic languages do not have separate words for arm and hand; the Russian word 'ruka'includes both the arm and the hand" (Larson, 1984, p. 79); however in English there is a differentiation between the arm and the hand. The translator attempting to translate the English utterance 'give me your hand'into Russia will definitely face a problem at word level stemming from a lack of lexical substitute in the TL.

It is agreed upon that languages may lack lexical substitutes for some items existing in other languages, it would be proper to find out the ways how to compensate the deficiencies of some languages in expressing the items that are not lexicalized. "There are three basic alternative ways in which a translator can find an equivalent expression in the receptor language. These are 1) a generic word with a descriptive phrase 2) a loan word 3)

a cultural substitute (Beekman and Callow 1974 cited in Larson, 1984, p. 163). To illustrate each of these alternatives, examples from the literature are in use. For the first alternative way, Larson (1984) provides an example where the target language lacks a lexical item for an animal kind; if wolf did not occur in the Receptor language, the translator can translate the word by using the generic word 'animal'together with the descriptive phrase like fierce/wild (Larson, 1984). The other alternative way, using a loan word, might also need to be used. The computer technology offers a variety of examples where it becomes necessary to use the alternative way to use loan words for the concepts not known to a target readership. The majority of the communities familiar with the computer technology uses the loan words 'monitor, mouse, web-cam, speaker, printer'to label computer parts. As for the last alternative in which the translator provides an equivalent expression in the TL through finding a cultural substitute, an instance where the Turkish word 'kolacı'is translated into English is 'laundry'.

It should be noted that the translator is to account for everything written in the source text even if a language unit is not known to the target readership or not lexicalized in the receptor language. The translator is to find out the proper way to render each language item in the receptor language.

2.5.2.2. Metaphors

Mrs. X is talking to her husband trying to convince him to join a party together. The husband who does not like the idea finds pretexts so as not to escort Mrs. X in the party. The husband does not change his mind despite the insistent wife. Mrs. X cannot stop herself and says to her husband "You are a goat". What may be Mrs. X's intention in uttering this sentence? Does she utter it because his husband resembles a goat? Of course not, for the word 'goat'is used metaphorically in this utterance.

Newmark (1988) means "any figurative expression by metaphor" (p. 104). Indeed Mrs. X used the word 'goat'figuratively. But what is the figurative meaning of the goat? The Turkish readership will definitely understand what and probably wear a smiling face. In the Turkish language the animal 'goat'is associated with the state of being stubborn. The wife intending to blame her husband for being stubborn labeled him as a goat. She chooses not

to call her husband stubborn, for she wants to describe his personality "more concisely and in a more complex way than is possible by using literal language" (Newmark, 1988, p. 84).

What is to be noted about metaphors is that the figurative expression is not produced randomly. "Metaphor is based on the perception of a resemblance between two phenomena, objects or processes" (Newmark, 1988, p. 84). Mrs. X does intentionally use the word 'goat'to describe her husband's attitude but not any other word, for goats are known to be difficult animals in that they go wherever they want, they do whatever they want regardless of their owner. Then it can be concluded that metaphor is a figurative expression based on a point of similarity between two things, people, objects used in the pursuit of strengthening the meaning of a lexical unit.

The most important particular problem at lexical level is the translation of metaphor (Newmark, 1988). What makes the translation of metaphor so challenging for the translator will be explained by referring to what Larson (1984) suggests on this issue. Larson (1984) states that there are a number of reasons why understanding and translating metaphors may be problematic. The first source of problem is that "the image used in the metaphor or simile may be unknown in the receptor language" (Larson, 1984, p. 250). 'Image'is defined by Newmark (1988) to be the items in terms of which the object is described. In the example provided in the entry the image is 'goat'. To exemplify the problem stemming from not knowing the image in the figurative expression, a reference will be done to a line from Shakespeare's well-known sonnet "Shall I compare thee to a summer's day?". Would it be wrong to suggest that reading the line of the sonnet, one will probably feel the aura of romantics, for summer is associated with positive feelings? Larson (1984) and all others would most probably respond 'yes'to this question. Although the intention of Shakespeare is to boost the loved one through this line, the readership that does not have a notion of summer will not attribute the proper meaning to the metaphor. Similarly, "a simile based on snow would be meaningless to people living in some parts of the South Pacific where snow is unknown" (Larson, 1984, p. 250).

On some occasions, the point of similarity rather than the image in the figurative expression is not clear to the target readership. Referring back to the utterance by Mrs. X 'you are a goat', it can be said that it is out of reality to expect the word 'goat'to be

interpreted by the target readership unfamiliar with the figurative sense of the 'goat'as 'stubborn', for the utterance does not make the point of similarity explicit.

"The point of similarity may be understood differently in one culture than another" (Larson, 1984, p. 251), which, I personally think, puts the translator on dangerous ground. The danger springs when a metaphor is sensed differently across languages and cultures; which leads to misinterpretation of metaphors. The utterance 'you are a goat'may be interpreted as 'you are as skilful as a goat'in one culture while it may be interpreted as 'you are as stubborn as a goat'.

It is useful to have a look at the procedures the literature offers for translating metaphor. As previously stated, the translation of metaphors may pose problems for the translator if the image is not known to the target readership. Larson's (1984) example for this instance where people living in some parts of the South Pacific cannot attribute meaning to a metaphor based on snow, for snow has an obscure concept, is used to clarify how the translation problem can be dealt with. Since the target readership is not acquainted with snow, English sentence 'she has snow white teeth'is to be translated as 'her teeth resemble seashells'. This procedure is verbalized by Newmark (1988) as in the following: "the translator may replace the image in the SL with a standard TL image" (p. 89).

The second source of problem faced in the translation of metaphor has been agreed upon to be that the point of similarity is implicit. The utterance 'you are a goat'may not be interpreted as 'you are stubborn'in languages where there is not an established association between 'goat'and 'being stubborn'. Newmark (1988) recommends the translator that s/he translate the metaphor by simile, so that the point of similarity is made explicit. By simile it is meant that the translator retains the image while revealing the point of similarity. To illustrate, the utterance 'you are goat'may be translated into a language where there is not an already established relationship between the image of the metaphor and the intended meaning can be translated as 'you are as stubborn as a goat'. Thus, while the image is retained the point of similarity is made explicit so that the correct sense is rendered into the TL.

Newmark (1988) has built on the procedure to translate the metaphor by simile into the procedure to translate the metaphor by simile plus sense so as to ensure that both the layman and the expert will understand exactly what is meant by a metaphor. "This procedure has the advantage addressing itself both to the layman and the expert if there is a risk that the simple transfer of the metaphor will not be understood by most readers" (Newmark, 1988, p. 90). Thus, it is to be noted that the procedure of translation a metaphor by a simile plus sense ensures utmost understanding by the target readers.

Occasionally, the translator may decide to convert metaphor to sense. To exemplify the sentence "the newcomers found themselves shouting" (Winton, 1996, p. 28), contains a metaphorical sense of the verb 'shouting'. The dictionary meaning of the verb 'shouting'is to say something aloud; however, the writer attempted to use the verb figuratively in the sense that the newcomers became a member of the community in which they had been included recently. The Turkish translation of this sentence, "mahallenin yeni sakinleri de artık, bu curcunanın bir parçası olduklarının farkındaydı" (Winton, 1996, p. 28), does not retain the metaphor. The translator apparently converted the metaphor to sense. The procedure to convert the metaphor to sense may be applied if the original metaphor is difficult to be rendered in the TL.

Newmark (1988) suggests the translator that s/he deletes the metaphor if the difficulty to be rendered in the TL turns out to be an impossibility. "If the metaphor is redundant or otiose, there is a case for its deletion, together with its sense component, provided the SL text is not authoritative or expressive" (Newmark, 1988, 91). "A deletion of metaphor can be justified empirically only on the ground that the metaphor's function is being fulfilled elsewhere in the text" (Newmark, 1988, p. 91). What can be inferred is that although the translator has the right to omit a metaphor in the course of translation, s/he is supposed to compensate for the omission by using a metaphor elsewhere in the text.

Newmark's (1988) definition of metaphor as any figurative expression calls the need to issue metonymy and synecdoche under the heading of metaphors, for metonymy and synecdoche also tap the figurative senses of lexical units in order to make an expression stronger and more appealing. Metonymy is a specific use of language in which whole stands for part. "The kettle is boiling", in English it is correct to say this. However, a kettle

cannot boil (Larson, 1984, p. 111). The use of kettle to mean water illustrates metonymy. "Metonymy occurs in most languages but will not match the specific examples of the metonym of another language" (Larson, 1984, p. 113). In English and Turkish, the use of city names to refer to the people living in it is acceptable; however, since many languages in Papua New Guinea do not allow this kind of figurative sense of city names, translation from English/Turkish into these languages will inevitably have to include the implicit meaning of the figurative expression.

Whilst metonymy points to whole-part relationships, figurative senses attained through synecdoche are based on part-whole relationship" (Larson, 1984, p. 113). On some occasions it is possible to hear that critics who criticize others sharply are considered to have a sharp a pencil. Pencil in this phrase represents the style of the critic, that is to say, the use of pencil to mean the style of the critic illustrates synecdoche. The translator faces problems in the translation of synecdoche, for figurative senses based on part-whole relationships may not be common in all languages (Larson, 1984).

Larson (1984) suggests three ways in which metonymy and synecdoche are to be translated. One alternative way is "to make plain the intended meaning so that there is no longer a figurative sense in the TL translation" (Larson, 1984, p. 114), which calls in mind Newmark's (1988) recommended procedure to convert the metaphor to sense. Although languages may get use of metonymy and synecdoche to make an expression stronger or more appealing, the figurative senses may not show overlaps across languages. That is to say, although it is correct to say in English 'the kettle is boiling', it is better to say 'the water is boiling'in Turkish. Thus the translator is supposed to render the intended meaning rather than the figurative expression in the translation if the metonym or synecdoche used in one language has no value in the TL.

Second alternative way to deal with metonym and synecdoche is akin to that of Newmark's (1988), which is that the figurative expression is retained but the sense is added. Larson (1984) exemplifies this procedure through this sentence "*Moses is read in the synagogue* might be translated *the laws written by Moses is read in the synagogue*" (Larson, 1984, p. 112).

Thirdly, Larson (1984) suggests that the translator provides the equivalent figurative expression in the TL for the figurative expression provided by the original writer in the SL.

It should be noted that the procedures offered by Newmark (1988) and Larson (1984) have much in common. Since, as Newmark (1988) has suggested, any figurative expression is to be regarded as metaphor, the figurative senses provided by metonymy and synecdoche are to be issued within the framework of metaphor. That's why the procedures to deal with the problems in the translation of these are more or less similar.

To sum up, the languages offer their users the opportunity to occasionally leave the literal language aside and to tap the figurative language. The use of the figurative aspect of languages is defined as metaphor which includes metonym and synecdoche. Although most languages in the world provides this opportunity to their users, the way they use the language figuratively may show differentiation, which leads to problems in translation. Following the procedures discussed above, the translator may succeed in transferring the intended meaning to the target readership.

2.5.2.3. Idioms

A collocation, an idiom, a sentence, a proverb, an allegory may be used figuratively; that is to say, metaphor also refers to higher units other than words. Indeed, Newmark (1988) defines the idioms as extended metaphors. Idioms are "expressions of at least two words which cannot be understood literally and which function as a unit semantically" (Beekman and Callow 1974 cited in Larson, 1984, p. 115). To illustrate, the idioms "it is raining cats and dogs"in the sense that it is raining heavily, "let the cat out of the bag"in the sense that someone mistakenly tells something that has been supposed to be kept secret, "to keep an eye on somebody"in the sense that someone takes care of somebody else, "etekleri zil çalmak"in the sense that somebody is so excited about something, "ayaklarına kara sular inmek"in the sense that somebody is too exhausted, "ağzındaki baklayı çıkarmak"in the sense similar to the English idiom "let the cat out of the bag"are all language-specific expressions of more than words which function as a unit.

Baker (1992) adds to the definition provided by Larson (1984) one more dimension which is that the idioms may also be culture-specific. Then it would be appropriate to re-define the idiom as 'language or culture-specific expressions which consist of more than one word and which function as a whole'.

When it comes to the difficulties of the translation of idioms that pose problems for the translator, Baker (1992) states that "As far as idioms are concerned, the first difficulty that a translator comes across is being able to recognize that s/he is dealing with an idiomatic expression. This is not always so obvious" (p. 65). Indeed, knowing the vocabulary and the grammar of a language does not guarantee that figurative aspect of the language can be recognized easily. Mistranslation will most probably be the result of the translation of an idiom that has not been recognized by the translator to be an idiom. Baker (1992) suggests two cases where the translator does not recognize the idiom. If the idiom offers a reasonable literal translation, the translator fails to take into consideration the figurative aspect of the expression. The idiom 'taking somebody for a ride' in the sense that someone deceives someone else may not be recognized by the translator to be an idiom, for the idiom may be interpreted literally (Baker, 1992).

The second case Baker (1992) contends giving rise to difficulties in recognizing the idiom in the source language and thus to mistranslation occurs when "an idiom in the SL may have a very close counterpart in the TL which looks similar on the surface but has a totally or partially different meaning" (Baker, 1992, p. 66). For instance, the idiomatic question 'has the cat got your tongue?' is used in English to urge somebody to answer a question (Baker, 1992). The English idiom has equivalence in the Turkish language with the same surface structure and sense. However, Baker (1992) states that "a similar expression is used in French with a totally different meaning (to give one's tongue to the cat), meaning to give up when asked a riddle" (p. 67). The translator in the pursuit of avoiding misinterpretation of an idiom is to be attentive; and is to search for the meaning of any language item whose meaning is not known for sure.

Attention for recognizing the idiom used in the source language does not guarantee that the translator will not face any difficulties in the translation of idioms, for the major difficulty can be said to emerge if an idiom has no equivalent in the TL. Referring back to

the language and culture-specific nature of idioms, it would be proper to reiterate that languages do not necessarily have to overlap in the way they express an idea. While one language may use a single word to express a certain meaning, another may use a fixed expression or an idiom to express the same meaning (Baker, 1992). It should be noted that although equivalence may not be attained at formal level of the idioms across all languages, to suggest that idioms are untranslatable is not correct. Provided that pragmatic equivalence is ensured, the translator may use several strategies to render the idioms into other languages.

Baker (1992) suggests that there are four alternative ways at translators' disposal to deal with idioms. The first strategy is to use an idiom of similar meaning and form. It is useful to exemplify the strategy.

1. "Ne bakıyorsun? diye terslese, 'Göze yasak mı var?' karşılığını alacağını iki <u>kere iki dört eder</u> gibi biliyordu"

<div align="right">(Kemal, 1996, p. 23)</div>

"If he was asked 'why are you looking at me?' he was sure as <u>two plus two is four</u> the man would say 'Is it forbidden?'"

<div align="right">(p. 23)</div>

The sentence "Ne bakıyorsun? diye terslese, 'Göze yasak mı var?" karşılığını alacağını *iki kere iki dört eder gibi* biliyordu" apparently includes an idiom, which is written in italics. The meaning of the idiom is that something is known with 100 % percent certainty. The translated version of this sentence "If he was asked 'why are you looking at me?' he was sure as *two plus two is four* the man would say 'Is it forbidden?'" retains both the form and meaning of the idiom.

Usually it is impossible to retain the form of the idiom in the translation; in this instance Baker (1992) suggests the translator that s/he uses an idiom of similar meaning but dissimilar form. The strategy will be exemplified through the sentence "The Macedonians *raised eyebrows* at the late hour at which the newcomers rose in the mornings" (Winton, 1996, p. 27). The idiom written in italics is rendered into the Turkish

language as 'dudak büküyordu'as in: "Makedonyalılar, yeni gelenlerin sabahın geç saatlerine kadar uyumasına dudak büküyordu" (Winton, 1996, p. 27). It can be said that while the forms of the idioms used in the two languages are dissimilar, the meaning to be communicated through these idioms is similar.

The third strategy to be used in the translation of idioms is offered by Baker (1992) to be translation by paraphrase. "This is by far the most common way of translating idioms when a match cannot be found in the TL" (Baker, 1992, p. 74). In the sentence "His wife began to black the stove" (Winton, 1996, p. 29), there is the idiom 'black the stove'. Instead of retaining the form or the similar meaning, the translator paraphrases the idiom in order to provide equivalence at pragmatic level. The paraphrase of the idiom is revealed to be "Karısı sıkıntıdan morarıyor, kızarıyordu" (Winton, 1996, p. 27), which does not have any similarity neither to the form or the meaning of the original idiom.

The translator is to account for every single language item existing in the source text. S/he does not have the alternative to omit or delete any language item upon her/his will. However, the space between the worlds of the languages may occasionally justify the translator's decision to translate an idiom by omission.

To sum up, idioms are regarded to be culture and language- specific language items. Due to the culture-language-specific nature of idioms, the translator faces difficulties in translation. Baker (1992) puts forward two sources for the difficulties in translating the idioms: the translator does not recognize the idiom; the idiom does not have an equivalent in the TL. Baker (1992) also offers four alternative ways to deal with idioms: to use an idiom of similar meaning and form; to use an idiom of similar meaning but dissimilar form; to translate by paraphrase; to translate by omission.

2.5.2.4. Collocational Patterns

Larson (1984) states "idioms are special collocations" (p. 142), because he adds "There are certain combinations of words in any language which are fixed combinations. They always occur in a certain order or they always occur together" (p. 141). Is it proper to re-form the idiom 'it is raining cats and dogs'as 'it is raining dogs and cats'or as 'it is raining

mice and cats'? Definitely, not. It is true that the sounds, letters or signs of a language are arbitrary; however, once the system of a language is established, that is to say, once the language has determined the position and function of every single language item, it is out of question to use the language as one wish. There are certain underlying principles governing the language system. If the language has fixed the order of an idiom, the users have no other alternative but to comply with the prescribed order of the idiom. Otherwise Larson (1984) warns "the result will sound unnatural to the native speaker of the language" (p. 142).

A reference to the statement by Larson (1984) "They always occur in certain order or they always occur together" (p. 141) calls the need to raise the question whether only idioms are bound to certain rules in a language. Other than idioms some words tend to occur together regularly in a given language (Baker, 1992). And Larson (1984) adds that in the same given language there are some other words that are unlikely to go together. These suggestions implicate that languages have limitations not necessarily on idioms; languages also offer prescriptions as to which words go together, which is the main concern of collocation. Some instances of collocation are 'pay the bills', 'do the shopping', 'run your own businesses, 'resounding success'. However, it is inappropriate to say 'make the shopping'.

Larson (1984) states that "Knowing which words go together is an important part of understanding the meaning of a text and translating it well" (p.141), because a translator can easily misinterpret a collocation in the ST due to interference from her/his native language (Baker, 1992, p. 55). To exemplify, in Turkish, language users tend to say 'elektrikler kesildi'; however, the translator translating from Turkish to English should avoid the literal translation of this expression as 'the electricity is cut', for the equivalence of this collocation in English is 'the electricity is off'. Likewise, it is correct to say in Russia 'I saw a dream last night'; however, the translator should avoid interference from her/his native language while translating into English from these languages, for the English collocation pattern of this expression is 'I had a dream last night' (Larson, 1984). Thus it can be said the translator is well advised to learn about the collocation patterns of the language items to be translated so that problems in translation of collocation can be avoided. Other than interference from the translator's native language, the lack of

equivalence of a collocation pattern existing in the SL in the TL is a possible source of problem the translator can face in translation. The procedure to deal with collocation pattern lacking equivalence in the TL is to be that the translator communicates the meaning of the collocation pattern. Larson (1984) illustrates the problem and the procedure to deal with the problem through the following example:

For example, a translator was trying to translate 'white as snow'into a language that did not have snow as a vocabulary item. So 'white as hail'was tried. The problem was that white did not collocate with hail, nor did the combination carry the same meaning. The language did have a collocation 'clear as hail', but with different meaning. Finally, the translator translated the meaning directly with a phrase meaning very white (p. 145).

To reiterate, each language prescribes its users which words should go together, which is the main concern of collocation. Based on these prescriptions "the native speaker can judge whether or not a collocation is acceptable" (Larson, 1984, p. 145). Thus a native speaker of English says 'my nose is running'while a native speaker of Turkish says 'my nose is flowing'. The English speaker knows that it is not acceptable to combine the word nose with flow, for the collocation range of the word nose does not include the verb 'flow'.

There have been distinguished two sources of problems that the translator may face in the translation of collocations. If the translator does not avoid interference from her/his native language, the result will be mistranslation. Referring back to the above utterance, if the translator translating from Turkish to English renders the collocation 'my nose is flowing', which is the legitimate pattern of the collocation in Turkish, into English as it is, the target readership will find the collocation pattern odd and senseless. The translator is to eliminate any untypical collocation pattern so that communication is achieved.

If the target language does not have an equivalent pattern for the collocation pattern existing in a source language, the translator will inevitably run into problems while translating. The suggested procedure is revealed to be that the translator reduces the pattern to sense which the target readership will find meaningful and familiar. Since the main function of translation is to communicate to the target readership what has been conveyed

to the source readership, the main purpose of the translator is to attempt to produce a translation that the target readership will read easily.

2.5.2.5. Hyperboles

Hyperbole is described in the Oxford Advanced Learner's Dictionary (2001) as a way of speaking or writing that makes something sound better, more exciting, dangerous than it really is. In the same dictionary the noun 'exaggeration'is indicated as its synonym.

Larson (1984) also defines hyperbole to be the same as exaggeration which is a device used deliberately to increase effect. "In English, we say things like 'I am starving'meaning 'I am very hungry'or 'I am frozen to death'meaning I am very cold" (Larson, 1984, p. 117). Also in Turkish, we use hyperbole not occasionally; it is possible to say in Turkish 'Yorgunluktan ölmek üzereyim'meaning 'I am about to die because I am very tired'or 'Soğuktan ellerimi hissetmiyorum'meaning 'I am too cold'.

Although most languages may get use of hyperbole to increase effect, the focus of languages and thus the way the focus is expressed across languages may not overlap. A deliberate exaggeration used for effect in the SL text may be understood as an untruth rather than a literary device when translated literally into the TL. The strategy to be used on these occasions revealed through the review on the translation literature is that deliberate exaggerations are not to be translated literally.

To exemplify how a translator deals with the translation of deliberate exaggerations, a reference to an instance that indicates the use of a hyperbole is in need.

1. "Yüzü alev alev yanıyor, kendi kendinden utanıyordu."

(Kemal, 1996, p. 25)

"He blushed as red as a rose"

(p. 25)

As it is apparent, the original sentence indicates a hyperbole, *alev alev yanıyor*. The writer intending to communicate the meaning that *X is too embarrassed* deliberately uses an exaggerated expression; however, because in English it is not correct to say 'my face is on fire'meaning 'I feel embarrassed', the translator renders the exaggerated expression in the TL by a simile; 'He blushed as red as a rose'.

The translation of hyperbole is not necessarily problematic for the translator, for some languages may show overlaps in the expressions of certain deliberate exaggerations. To illustrate, another example sentence is cited below

2. "Bin kez söylemişti kendi kendine…"

(Kemal, 1996, p. 22)

"He had told himself thousands of times."

(p. 22)

The underlined expression in the original sentence is used by the writer to mean that he had told himself something more than once or twice. It seems that the writer uses a hyperbole to convey this meaning. When it comes to the translator's procedure in rendering the exaggerated expression, it is apparent that the translator renders it literally into English. The literally translated version of the hyperbole functions similarly as the original hyperbole, for it is possible to say in English 'to say/tell something thousands of times'meaning 'something is told more than once'.

To conclude, like metaphors, idioms and collocation patterns, hyperbole is a language and culture-specific expression. Since languages react differently, items specifying these languages may not show overlaps and even may fall apart. The translator in the midst of the chaos whether to render literally the original language unit or to communicate what is intended by the original language unit is to bear in mind that the ultimate goal of the translation is to attain pragmatic equivalence, which can be achieved by eliminating and localizing the untypical use of a language.

2.5.2.6. Euphemisms

Just like a language applies hyperbole in order to increase effect, the language may also search for other uses to lessen effect. The result of the search for the use of language to lessen effect reveals euphemism. "Euphemism is the substitution of one word to avoid an offensive expression or one that is socially unacceptable or unpleasant" (Larson, 1984, p. 116). For instance, since 'death'has negative connotations, languages offer the users the possibility to substitute the word with a more pleasant language unit. While in Hebrew people say 'someone has gone to the fathers, gone to sleep or is sleeping', in Turkish people say 'someone has gone to the eternal sleep, migrated to another world'and in English people say 'someone passed away'to avoid saying 'die' (Larson, 1984).

One potential source of problem the translator may face in the translation of euphemisms is that the translator may not recognize the euphemistic nature of a SL expression. In a documentary program, the speaker says 'we have to put this animal to sleep', and the listener being unfamiliar with this euphemism may interpret this utterance as 'the speaker will make the necessary arrangements so that the animal can sleep'. Therefore, it is very important that the translator recognizes the euphemistic nature of a SL expression and translates accordingly.

Another problem related to the translation of euphemisms is that a SL euphemistic expression may not have a euphemistic equivalence in the TL. On these occasions, the translator is to provide the direct meaning of the euphemism. To illustrate, an example sentence indicating a euphemism is in use.

1. 'Nesin ya? <u>Hanım evladı</u>? Dolandırıcıların hiç biri dolandırıcılığı kabul etmez'.

(Kemal, 1996, p. 24)

"Who do you think you are? <u>You are a bastard</u>. None of the swindlers accept that they are swindlers."

(p. 24)

The underlined expression *hanım evladı* is an example of euphemism in that the expression is a substitution of a negative word. The writer used the expression to avoid an offensive expression; however, since the expression does not have a corresponding euphemistic expression in the TL, the translator renders the direct meaning of the euphemism, *You are a bastard.* Larson (1984) suggests that "the important thing is for the translator to recognize the euphemistic nature of the SL expression and then translate with an appropriate and acceptable expression of the RL whether euphemistic or direct" (p. 116).

2.5.2.7. Loan words

1. "Hemen hemen bir irkilişle ayırdına vardığı kimsenin nereden kaynaklandığı bilinemeyen bir çekiciliği var. Oysa kadınlığı haykırmıyor. <u>Pastel</u>."

<div align="right">(Ağaoğlu, 1994, p. 54)</div>

"The one whom he has recognized almost with a startle has an attractiveness, the
source of which is unknown. However her feminity does not cry out. It is <u>pastel</u>."

<div align="right">(p. 54)</div>

Is the underlined word in the original sentence Turkish?

If not why the original writer has used a word with a different origin?

May be because the word with English origin better describes what the writer has intended to mean. The writer of the original sentence intended to describe the physical appearance of the woman in such a way to emphasize the color of her skin.

Couldn't the native language of the source text have given the same meaning that the underlined word had given?

In this instance may be.

Is it proper to use a foreign word while a native word has the potential to give the same meaning?

May be yes, may be no. Since the focus is different, it would be proper not to answer the latest question and to find out what the special name used for words borrowed from other languages is.

Loan words.

On what cases is it preferable to use loan words?

Loan words may be necessary when there is a great deal of difference between the two cultures (Larson, 1984).

As it is apparent, the underlined word in the original sentence above is transferred to the translated version, for the word 'pastel'meaning 'a pale delicate color'is a word borrowed from English. Since the word is sensed as same both in Turkish and English, the procedure adopted by the translator for the rendition of the loan word into the TL is transference. The translator faces no problems while translating loan words between languages which use the same word with the same meaning. Yet what if the original text was to be translated into a TL where the loan word is not used.

Translation problems emerge when a language has no equivalent loan word. For instance, "'Dilettante'is a loan word in English, Russian, and Japanese; but Arabic has no equivalent loan word, which means that only the propositional meaning of dilettante can be rendered into Arabic; its stylistic effect would almost certainly have to be sacrificed" (Baker, 1992, p. 25). While it is possible for the translator to transfer the loan word 'dilettante'in an English text to Russian or Japanese, it is impossible to do so while rendering it into Arabic, for Arabic does not have the word in its vocabulary. On these occasions, Baker (1992) suggests that the translator translate the word into the TL with an explanation. Yet Baker (1992) adds that some languages such as Arabic and French are not tolerant of loan words; thus the translator may leave the loan word itself and communicates the meaning.

Another problem with the translation of the loan words is that a loan word that has equivalence across certain languages may not have the same core meaning. For instance, although 'democracy' as a loan word is known in many languages, the context in which its is used may vary across languages" (Bassnet, 1991, p.). Thus the meaning of this loan word may vary across languages. What the translator has to do is to distinguish the meaning of the loan word and translate accordingly.

The variation in the meaning of the loan words calls in mind 'false friends' (Larson, 1984). "The translator must be careful not to assume that a loan word has the same meaning as the same word in the language from which it was borrowed" (Beekman and Callow, 1974 cited in Larson, 1984, p. 183). The original word and the loan word which has undergone some changes in terms of meaning but not form are regarded to be false friends. Although these false friends look the same, their meaning does not show exact overlap; therefore, the translator should not assume that a loan word may be used interchangeably with its false friend. To illustrate, the English word 'sympathetic'meaning 'kind to somebody who is hurt or sad' (Oxford Advanced Learners'Dictionary, 2001) has been borrowed by the Turkish language. However, the loan word 'sempatik'has a different sense in Turkish; if somebody says in Turkish 'O çok sempatik biridir', it is meant that the one being described as 'sempatik'has a good sense of humor.

It should be noted that the translator has to be meticulous about the translation of loan words, for the word borrowed from another language may gain a different sense in its new environment.

2.5.2.8. Proper Nouns

Newmark (1988) categorizes the proper nouns into three groups. *People's names* fall into the first category. The underlined word below is a proper noun, for it is the surname of a person.

1a. "Do you know what Mr. <u>Dwight </u>said?"

(Greene, 1994, p. 49)

Names of objects fall into the second category of the proper nouns. These consist of trademarks, brands, or proprietary's (Newmark, 1988).

2a. "He refilled their glasses with <u>Chablis</u> and said…"

<div align="right">(Greene, 1994, p. 48)</div>

3a. "There were eight Japanese gentlemen having a fish dinner at <u>Bentley's</u>"

<div align="right">(Greene, 1994, p. 48)</div>

And *geographical terms* fall into the final category.

4a. "…she would take up photographic modeling while he established himself solidly in the wine-trade in <u>St. James's</u>.

<div align="right">(Greene, 1994, p. 51)</div>

"In theory, names of single persons or objects are 'outside'languages, belong, if at all, to the encyclopedia not to the dictionary, are therefore, both untranslatable and not to be translated" (Newmark, 1988, p. 70). Yet still, literature reveals some procedures for the translation proper nouns.

Hervey and Higgins (1992) suggest two alternative ways in the translation of proper nouns; the first alternative way is to render the proper noun literally into the TL (cited in Köksal, 2005). The translation of the proper nouns underlined above will be in use to illustrate this particular procedure.

1b. "Biliyor musun, Bay <u>Dwight</u> ne dedi?"

<div align="right">(p. 49)</div>

2b. "Delikanlı boşalan kadehleri <u>Chablis</u> ile doldurdu"

<div align="right">(p. 48)</div>

3b. "Sekiz Japon <u>Bently Balık Lokantası'</u>nda oturmuş akşam yemeği yiyorlardı"

<div align="right">(p. 48)</div>

4b. "…kız sonunda fotomodelliğe başlasın, delikanlı ise <u>St. James'te</u> şarap işine dikiş tuttursun"

<div align="right">(p. 51)</div>

As it is apparent, the translator transfers the proper nouns into the SL, which parallels Hervey and Higgin's (1992) recommended translation way as well what Newmark (1988) suggests. "Unless a single object's or a person's name already has an accepted translation, it should not be translated but must be adhered to" (Newmark, 1988, p. 70). The comparison of the third original sentence and the third translated sentence reveals that that the translator has included additional information into her translation while translating the sentence with 'Bently'in it. Although the original sentence does not describe the location as a fish restaurant, the translator has added the information that 'Bently'is a fish restaurant. The reason may be accounted for through Newmark's suggestion on the issue of the translation of proper nouns. "Where the denotation of the name is not known or obscure to the reader the translator often adds an appropriate generic name" (Newmark, 1988, p. 72).

According to Hervey and Higgins (1992), another possible method of translating proper names is to naturalize the transcription of the proper name (cited in Köksal, 2005). By localizing, it is meant that the proper name is transferred to the SL but in conformity with the sound and spelling traditions of the source language.

1. "Thus with the absurdity of <u>Akaky Akakevich Bashmachki</u>"

"<u>Akaki Akayeviç Başmaçki'nin</u> saçması da öyle"

<div align="right">(cited in Köksal, 2005)</div>

It should be noted that while the legitimate procedure in dealing with proper nouns in texts to be translated has been suggested by Hervey and Higgins (1992) to be transference and naturalizing (Köksal, 2005), there may be instances where a proper noun may need to be replaced by a TL proper noun or it may need to be translated. Occasionally a proper noun may have deliberate connotations or may have reference to the source culture; the writer may deliberately use a name with certain connotations for a person in a text, a name,

for instance, that implicates the personality or physical appearance of the person. The deliberate use of words with connotations for people or objects intends to affect the readers somehow. Thus, the translator is to leave a similar effect on the target readership; this can be realized only if the translator localizes the proper nouns so that similar connotations and reference can be attained. This strategy is mostly used by the translators translating for children.

The final procedure to be adopted by the translator is simply translating proper noun into the TL. Needless to say, this procedure cannot be used for any proper noun. The reference of the proper noun can be rendered provided that the proper noun has connotations that can be translated.

2. "Her <u>Regency</u> counterpart, I suppose, would have borne a dozen children without the aid of anesthetics…"

(Greene, 1994, p. 51)

"Kız, <u>19. yüzyılın başlarında</u> yaşasaydı, sanırım anestezinin yardımı olmadan bir düzine çocuk doğurabilirdi…"

(p. 51)

The underlined expression in the original sentence has a reference to the source culture. 'Regency' has to do with the style of the period 1811-20 in Britain, when George, Prince of Wales, was regent (Oxford Advanced Learner's Dictionary, 2001). The original writer deliberately uses a historical term with connotations of past so as to enable the readership visualize the scene intended by the writer. However, the translated version does not include the special name of the particular period referred, for the target readership may have no knowledge about that specific era. Thus the translator attempts to make the connotation explicit through a direct reference to the period; the proper noun has been translated rather than been transferred.

To conclude, the translation of proper nouns needs to be paid the necessary thought because proper nouns have special references. There have been proposed four alternative procedures for the translator to follow while dealing with the proper nouns. The first

procedure is the transference of the proper nouns, which is the most widespread one. The proper noun, either being a name of a person/an object or a geographical name, is rendered as it is into the TL. In this procedure the translator may also add some information to the translation if the denotation of the name is obscure to the TL readers. The second procedure is a localized version of the first procedure in that the translator is supposed to adjust the proper noun according to the sound and spelling traditions of the SL. Another procedure that can be adopted is the exchange of TL proper nouns with SL proper nouns. The motive behind the translator's adopting this final procedure is that the connotations of the TL proper nouns can be reproduced in the SL through SL proper nouns, which will ensure pragmatic equivalence. The final procedure is simply the act of translating the proper noun provided that the proper noun has connotations that can be rendered through translation.

2.5.2.9. Neologism

The prefix 'neo-' meaning 'new' of this special term gives the hint as to the reference of the term. "Neologism can be defined as a *newly* coined lexical unit or existing lexical unit that acquire a *new* sense" (Newmark, 1988, p. 140).

In this world of raging thirst for novelty in every realm of life, it is inevitable for the languages to be exposed to rapid changes so that languages can catch up with the novelties. Since languages have the mission to conceptualize and verbalize the reality around them, the need for establishing parallelism between the novelties in life and novelties in languages makes sense. Developments in technology brings out new objects, and thus new coinages; developments in science reveal previously unknown truths, and thus new terms; the widespread use of media brings out new ideas, and thus new way of expressions; communication as a result of socialization functions to make slang, dialect come into the mainstream of language. That is to say, whatever happens in people's life is reflected through the language of these people.

A review on the literature of translation reveals several sources of problems that a translator faces in the translation of neologism. One possible source of problem may be that since neologisms arise in a response to a particular need of a particular community,

other language communities may not have substitutes for the newly coined items. To illustrate, in Turkish, it is pretty widespread, among especially young people, to say 'film dehşet bir şeydi'meaning 'the film was extraordinary'. The adjective 'dehşet' (horror) acquired a new sense which is 'extraordinary'. However, English does not have an equivalent neologism; in English to say 'it was a horror film' that does not convey the meaning that the film was amazing. Therefore, it can be said that the first type of neologism giving rise to translation problems is *old words with new senses* (Newmark, 1988); translation of neologisms will be daunting for the translator unless there is a substitute of a neologism in the TL. The review on literature reveals that if an old word with a new sense does not have a substitute in the TL, it is to be translated by a word that already exists in the TL.

The second type of neologism is *new coinage*. Newmark (1988) suggests that "the main new coinages are brand or trade names" (p. 142). In effect, parallel to the improvements in nations'economy, new lexical units are added to the vocabulary of the languages. Nowadays, it is natural to see people using lexical units that are outside the language; if a Turkish speaker asks the salesman in a store to give her/him a 'SELPAK', the salesperson understands that the customer wants a packet of tissue. The possible source of problem in the translation of this brand name can be that if the brand name is not known to the target readership, the communicative function of the utterance cannot be fulfilled. Newmark (1988) recommends that "new brand and trade names are transferred unless the product is marketed in the TL culture under another name" (p. 142). Another alternative way to deal with new coinages is that the translation of the proper name is accompanied by additional information specifying the function of the proper name in question.

Another category of neologism put forward by Newmark (1988) is *derived words*. As the name suggests, the neologisms that fall into this category are lexical units that are newly-formed. According to Newmark (1988), "the great majority of neologisms in this group are derived by analogy from ancient Greek and Latin morphemes usually with suffixes such as –ismo, -ismus naturalized in the appropriate language" (p. 143). In effect, in the English language, there are so many words derived through the analogy from Greek and Latin morphemes; to name a few, socialism, Zionism, imperialism, internationalism, rationalism, realism, e.g. The possible problem the translator may run into in the

translation of derived words can be that the target language does not tolerate these suffixes. While translation from English into Turkish would not pose any problems for the translator, since the Turkish language allows the derivation of words through this way, translation from English into Arabic might be daunting. The recommended procedure is to tap the traditions of the target language.

To exemplify the procedure to be adopted in the translation of derivational words, a reference to an instance which includes a derivational word is cited below.

1. "Duhuliyenizde ister 'emansipasyon'diye yazsın, ister yazmasın…"

(Ağaoğlu, 1994, p. 57)

"Whether it says 'emancipation'on your entrance fee or not…"

(p. 57)

The derivational English word 'emancipation'seems to have been adopted by the Turkish language with exposure to adaptation in terms of spelling, for the word occurs in the original Turkish sentence. The translator does not face any problems while translating the word into English for it already exists in the vocabulary of the English language. Then it can be said that problems will occur in the translation of derivational words unless the TL has an equivalent word.

The next category of neologism is a common feature of almost all languages that is *abbreviations*. Due to spatial limitations, languages give their users the chance to abbreviate words or phrases. 'To abbreviate'is defined in Oxford Advanced Learner's Dictionary (2001) as 'to make a word, phrase or name shorter by leaving out letters or using only the first letter of each word'. For instance, 'prof.'is the abbreviation for professor, 'e.g.'is the abbreviation for the Latin 'exempli gratia', 'MSc'is the abbreviation for 'Master of Science'. The problem to be noticed as to the translation of abbreviated forms is that the TL may not have an equivalent abbreviation form for the SL abbreviated language item. "Unless they coincide, they are written out in the TL" (Newmark, 1988, p. 145). Thus, it can be said that the abbreviated forms which are obscure to the target readers are to be rendered into the TL in full details.

The next category of neologism put forward by Newmark (1988) is *new collocations*. What is to be noted about the new collocation is the fact that at least one of the collocates loses its primary meaning. For instance, in the collocation 'lead time', the word 'lead'has lost its primary meaning of 'the ahead position'when collocated with 'time', the collocation which describes the time between starting and completing a production process (Oxford Advanced Learner's Dictionary, 2001). Newmark (1988) states that new collocations are mostly seen in the realm of social science and computer technology; the reason may be that these realms are the ones showing respectively more remarkable developments and improvements. As has been discussed before, the changes in languages go parallel with the developments in human life. The problem with the translation of new collocations is that there may be no substitute for the SL collocation in the TL. "The computer terms are given their recognized translation-if they do not exist, you have to transfer them and then add a functional-descriptive term-you have not the authority to devise your own neologism" (Newmark, 1988, p. 145).

The last category to be handled under the issue of neologisms is *acronyms*, which is, in essence, the abbreviation of phrases. Thus, acronym can be defined as a word naming something, which is formed from the first letters of a phrase or word combination. For example, 'Aids'is an acronym for 'acquired immune deficiency syndrome'; as it is apparent, the name of an illness known as 'Aids'is an acronym, which is made up of the first letters of the word combination referred above. Newmark (1988) states that almost all languages resort to introduction of acronyms into non-literary texts for reasons of brevity. And acronyms as a feature of non-literary texts mostly refer to institutions and names of companies. For example, in Turkish 'RAM.'is the acronym for the Turkish guidance institution; 'MEB'is the acronym for Turkish Ministry of Education; 'TSK'is the acronym for Turkish Army; 'YSK'is the acronym for the supreme institution of election; 'SA'is the acronym for the Turkish company SABANCI and so on.

The problem with the translation of the acronyms is that a SL acronym does not have an equivalent acronym in the TL. That is to say, since how any two languages express what cannot be the same, it is utopia to expect that the acronyms for words may coincide across languages. What Newmark (1988) suggests as to the procedure in the translation of acronyms is that "if the name of an organization is opaque, it is more important to state its

function than to decode the initials" (p. 148). That is to say, for instance, the translator is to state the function of the organization with the acronym of 'RAM'rather than to decode the initials and to translate the words literally. However, it should be noted that acronyms for international institutions are to be translated literally; for instance, European Union as 'EU'is translated into Turkish as Avrupa Birliği 'AB'.

Upon being asked what the definition of a language is, the speaker may respond as 'language is a living entity'. Language is living; for it does not remain stable, for it has the right to label a language item as old-fashioned and thus throw it out of its vocabulary, for it continually adds something new to its vocabulary. Language may react in these ways for many reasons. The language may need to add a *new* sense to an old word may be because the new generation uses the old word in a different way, the use which then becomes legitimate in the language. Or the language may need to enlarge its vocabulary through borrowing from other language or borrowing from other fields just because the existing vocabulary does not suffice to express an idea, an event or an object. The language may need to enlarge its vocabulary through adding *new* derivational words to its vocabulary. The language may allow for *new* collocations just because existing collocations are not efficient enough to express an idea or a situation. The language may need to search for *new* ways in which it may be more economical. What has been discussed to be needed by the languages results in the emergence of neologisms. Although neologism is common to most of the world languages, it is a fact that when translating across languages due to the peculiarity of languages in handling neologism the translator may face problems. What is not be missed by the translator is that the translation is for the target readership; therefore, the translator is to make the message explicit if the neologism is opaque.

2.5.2.10. Phrasal Words

The first thing to be said about phrasal words is that they are not common to all languages. In effect, phrasal words do occasionally exist in languages. By a phrasal word, it is meant that the word defined as phrasal is composed of a verb plus either a preposition or adverb (sometimes both); thus 'sit down', 'switch off', 'put off', 'pass away', 'take over', 'take after'are examples of English phrasal words. While the meaning of some phrasal words is easy to guess such as in 'sit down', it is difficult for a non-native speaker

of English to attribute proper meaning to the phrasal words which have idiomatic meanings such as in 'pass away'. To exemplify, it would definitely be easy for a non-native speaker of English to guess the meaning of the phrasal words in the sentences below because the verbs and the prepositions keep their primary meaning intact.

1. "Oh, please don't <u>go away</u>."

(Gordon, 1994, p. 44)

2. "But <u>hear me out</u>"

(Gordon, 1994, p. 45)

3. "I <u>took him into</u> a back room and ordered coffee."

(Gordon, 1994, p. 46)

4. "He <u>took something out of</u> his pocket."

(Gordon, 1994, p. 46)

Needless to say, in English the majority of the phrasal words have idiomatic meanings, thus the non-native speaker needs to be familiar with the phrasal words so that the proper meaning can be attained. The below phrasal words are examples of the sort with idiomatic meaning.

5. "You know you don't <u>get on with</u> him."

(Greene, 1994, p. 49)

6. "I thought we might <u>settle down</u> there for six months."

(Greene, 1994, p. 50)

7. "…she would <u>take up</u> photographic modeling."

(Greene, 1994, p. 51)

The restriction of phrasal words to English is the very source of problem a translator will face in the translation of phrasal words. As languages other than English does not get use of phrasal words, translation from or into English will pose problems for the translator. Thus what Newmark (1988) suggests as a procedure to be adopted in the translation of phrasal words is to translate by their semantic equivalents. To illustrate the recommended procedure by Newmark (1988), it is useful to excerpt some original sentences including phrasal words and their translations.

8. "The young man resented the interference but he took careful note of what was said."

(Winton, 1994, p. 27)

"Genç adam işine karışılmasından pek hoşnut değildi ama, söylenenleri de dikkatli bir şekilde dinliyordu."

(p. 27)

9. "The young wife threw up in the mornings."

(Winton, 1994, p. 28)

"Hamilelikten dolayı genç kadının, sabahları midesi bulanıyor, kusuyordu."

(p. 28)

10. "Hay fever began to wear him down."

(Winton, 1994, p. 29)

"Saman nezlesi genç adamı perişan etmişti."

(p. 29)

As it is apparent, the phrasal words in the original sentences are replaced by their semantic equivalents in the TL. Since the Turkish language does not get use of phrasal words, it is out of question to replace the phrasal words in the SL with their TL substitutes. Thus, the translator provides the target readership with the communicative function of the phrasal words. Among the disadvantages of the procedure to replace phrasal words by their

semantic equivalents outstand the fact that translation of phrasal words by semantic equivalents is not economical and that the translation turns out be more formal.

To conclude, the way languages express the reality varies substantially across borders. One of the reflections of the freedom to conceptualize the reality stands out to be phrasal words in the English language. In effect, the use of phrasal words is not common to all languages, it has a narrow circle of use. Thus translation of phrasal words is a potential problem for the translators. As to the procedure to deal with phrasal words is revealed through a review on literature to be replacement by semantic equivalents. Since the translation is done for the target readers, the translator has to ensure that the readers understand the core meaning of an utterance.

2.5.2.11. Culture-Specific Lexical Units

Newmark (1988) emphasizes the difficulty a translator may face in the translation of culture-specific concepts through his statement "The difficulties of literal translation are often highlighted not so much by linguistic or referential context as by the context of a cultural tradition" (p. 78). Catford (1965) accounts for the difficulty by suggesting that if a relevant situational feature of the SL text is absent in the TL culture, cultural untranslatability is the possible outcome (Bassnet, 1991). Newmark (1988) seems not to agree with Catford's use of cultural untranslatability, because Newmark (1988) states that "to write off as 'untranslatable'a word whose meaning cannot be rendered literally and precisely by another word is absurd" (p. 79) Newmark (1988) prefers to call the difficulties in rendering cultural words into TL translation problems rather than cultural untranslatability. Though rejecting the idea of untranslatability, Newmark (1988) attempts to account for the emergence of translation problems. Newmark (1995) states that the bigger cultural gap between SL and TL, the more probable the emergence of translation problems

Newmark (1988) distinguishes two categories of words: 'cultural'and 'universal'. Universal words can be defined as words whose concepts are common to all communities and which have substitutes in all languages. As the name suggests, since the concepts in this category are known to all language users, the translator will not run into any problems

while attempting to render the concept into another language. The second category of words referred as 'cultural'is the one which poses problems for the translator. Emergence of translation problems is inevitable, for as opposed to the universal words whose concepts are known to all people, cultural words are peculiar to a community. Each community verbalizes its own ecological features; its special food, traditional clothes, peculiar houses, and usual transport; its customs, activities, procedures, political & religious & artistic concepts; the habits of its members differently. It would be out of question to expect all the categories to match across all communities. It would also be out of question to expect a community to conceptualize and verbalize a cultural object or event that is unknown to it.

"Where there is a cultural focus, there is a translation problem due to the cultural 'gap'or 'distance'between SL and TL" (Newmark, 1988, p. 94). The question comes out 'what kind of gap exists between SL and TL?' Newmark (1988) distinguishes four types of cultural categories that may possibly be responsible for gaps between SL and TL.

2.5.2.11.1. Ecology

Ecology is the relation of plants and living creatures to each other and to their environment (Oxford Advanced Learner's Dictionary, 2001). Newmark (1988) includes the weather conditions and ecological disasters to this category. The problem with the translation of the ecological features is that if the T readership is not acquainted with the ecological feature written in the SL text, the translator will face the problem to translate a concept that is not known in the target culture, and thus that is not lexicalized in the target language. To exemplify, it would be proper to refer to the ocean disaster in Indonesia which caused hundreds to die few years ago. The disaster was called 'tsunami', the name which has been borrowed from Japanese. Till the disaster, many communities including Turkish people have not heard even the name of the disaster, for 'tsunami'happens in places which are situated near oceans. Japanese is the source language of the name of the disaster, for Japan is susceptible to tsunami due to its geographical conditions. It would be out of question to expect a language to have a lexical substitute for tsunami if the language speakers have not even seen an ocean.

Newmark's (1988) suggestion as to the procedure to be adopted in the translation of ecological features which are not known to the target culture is that "all these words would normally be transferred, with the addition of a brief culture-free third term where necessary in the text" (p. 96).

2.5.2.11.2. Material Culture

Newmark (1988) includes names of food, clothes, houses and transport in this category. Köksal (2005) states that *food names* and terms describing foods cannot be translated. For instance, the expressions related to food used in Turkish such as 'ateşe vurmak', 'soğanı öldürmek'would mean nothing for the TL readers should they be translated literally into English as 'hit it against the fire'and 'kill the onion'. Also, the literal translation of some names of Turkish dish such as 'karnıyarık', 'imambayıldı', 'kadınbudu köfte'would be absurd. The reason why it is nearly impossible to translate some names of food is that names of food are culture-bound (Köksal, 2005).

Köksal's (2005) suggestion as to the procedure to be adopted in the translation of food names which are not known to the target culture is that the translator had better not to translate the culture-bound food names; it would be proper to *transfer* the word adjusting it to the sound and spelling tradition of the TL along with providing explanatory information as to what is special about the food.

However, below is a procedure adopted by a translator in the translation of a food name, which does not match to Köksal's (2005) suggested procedure.

1. "Orada <u>çörekler</u> yendi, çaylar içildi."

(Taner, 1998, p. 20)

"There we ate <u>biscuits</u> and drank tea."

(p. 20)

It is obvious that the procedure to translate the name of the food is not transference, rather the translator provides *the cultural equivalent* of the food. Generally, in Turkish culture tea is associated with 'çörek', while it is associated with 'biscuit'in English culture.

National costumes when peculiar to a culture are not translated; e.g., kimono, kaftan, jubbah (Newmark, 1988). Clothes as cultural terms are to be *transferred* to the target language; however, they may be explained for the target readers through adding some explanatory information or adding a generic noun or classifier. For instance, 'kaftan'can be rendered into English as 'kaftan dress'or 'the dress of kaftan' (Newmark, 1988).

Along with names of foods and costumes, languages may have specific ***names for houses or other locations***. For instance, 'dam'in Turkish; 'cottage', 'bungalow', 'ranch house'; 'deli'in English are examples of locations which are cultural bound. Thus the translator may face a problem while attempting to render these words in the SL.

The observation done on the procedures the translator adopts in the translation of culture-bound location names reveals that the translator either provides the cultural equivalent of the word for location or transfers the word adjusting it to the sound and spelling traditions of the target language, though it is not a rare case that the translator leaves the cultural word out.

To exemplify the procedures adopted by the translator in the translation of culture-bound location names, it is in need to cite some examples.

2. "The man in the <u>deli</u> gave her small presents of chocolate…"

<div align="right">(Winton, 1996, p. 29)</div>

"<u>Şarküterideki</u> adam, genç kadına ufak tefek hediyeler verdi…"

<div align="right">(p. 29)</div>

What is obvious is that the word 'deli'in the original sentence which is a shop that sells cooked meats and cheeses, and special or unusual foods that come from other countries (Oxford Advanced Learner's Dictionary, 2001) is translated into Turkish as 'şarküteri'. Although the two words –'deli'and 'şarküteri'-has a shared meaning aspect in that both describe a shop selling cheese and meat, it is to be noted that 'deli'has a wider meaning aspect in that deli is a shop selling special and unusual foods that come from other countries. The translator being aware of the difference between the two words translates the rest of the sentence accordingly; that is to say, the translator knowing that in

'şarküteri'only cheese and meat is sold not any chocolate or something else deliberately leaves the word 'chocolate'out in the translated version. However, in the original sentence what the man in the deli gave the women was chocolate not presents. Thus it can be said that 'şarküteri'is an *approximate cultural equivalent* of the word 'deli'.

The final procedure to be followed by the translator in the translation of cultural words for location names is *omission*.

3. "The newlywed's house was small, but its high ceilings and paned windows gave it the feel of an elegant <u>cottage</u>."

(Winton, 1996, p. 26)

"Evleri ufacıktı ama, yüksek tavanları ve renkli pencereleriyle zarif bir görünümü vardı."

(p.26)

The word 'cottage'describing a small house type which is built especially in the country seems to have been *omitted* in the translated version, for the Turkish language does not have one-to-one equivalent word for 'cottage'.

Newmark (1988) also handles the issue of translation problem in terms of the difficulty the translator may face while translating culture-specific names of transportation vehicles.

4. "<u>Dolmuşa</u> bindiğim zaman değil, inerken parayı vereceğim bundan sonra!"

(Kemal, 1996, p. 22)

"From now on I will pay the fare not when I get into <u>dolmuş*</u> but when I am about to get out it."

(p. 22)

In Turkey, the common transportation vehicle is 'dolmuş'which can be defined as a vehicle that is either a car or minibus, and that carries people on fare not tickets. The Turkish culture-specific transportation vehicle which is 'dolmuş'is transferred into English with a mark on it to indicate that the description of the culture-specific word is provided

somewhere in the page. Indeed, at the bottom of the page 'dolmuş'is defined as a kind of jitney (usually a minibus, here a car). It is obvious that the procedure adopted by the translator is *transference* plus *descriptive equivalence*.

2.5.2.11.3. Social Culture-Work Leisure

5. "Dört kız kardeş de <u>gündelikle dikişe gidiyor</u>…"

(Taner, 1998, p. 19)

"The four sisters <u>spent their days sewing</u>…"

(p. 19)

Undoubtedly each language concentrates on and verbalizes the works that are accepted by the society in which the language is spoken. As it can be seen from the above sentences, due to the lack of substitute in the TL for the work of sewing by day the translator had to make some modifications to the original meaning. That is to say, in the original sentence what meaning is intended by the writer is that the four sister's work somewhere by day and are paid daily. However, the translated version is sensed in such a different way to imply that the girls are busy with sewing either at home or somewhere else not necessarily because they want to be paid, but may be because they like sewing. The procedure adopted by the translator can no way be criticized; what is to be emphasized is that mismatch between languages in terms of cultural names for work may pose problems for the translator.

According to Newmark (1988), cultural leisure time activities may also pose problems for the translator for the same reason of lack of substitute in the TL.

6. "I had to endure the gossip of the <u>tea-table</u>"

(Joyce, 1998, p. 57)

"<u>Çay-masası</u> dedikodusuna katlanmak zorunda kaldım"

(p. 57)

The phrase 'tea-table'in the original sentence is translated literally into Turkish as 'çay-masası'. However, by tea what is meant in the original sentence is not the hot drink made by pouring boiling water onto the leaves of plants (Oxford Advanced Learner's Dictionary, 2001) but a light meal eaten in the afternoon, usually with biscuits and cakes and with tea to drink (Oxford Advanced Learner's Dictionary, 2001). Because in Turkish culture joining tea-tables is not among the common leisure-time activities, it is impossible for the translator to find the appropriate substitute in the Turkish language; thus the translator rendered the phrase literally into Turkish.

2.5.2.11.4. Culture-Specific Concepts&Customs

7. **"**Bir <u>eyvallah</u> demeyecek misin eski sahibine?"

<div align="right">(Edgü, 1998, p. 43)</div>

"Won't you say *goodbye* to our ex-owner?"

<div align="right">(p. 43)</div>

What is obvious is that the Turkish culture-specific word 'eyvallah', borrowed from Arabic, is replaced by its cultural equivalent in English, which is 'goodbye', for the English language does not have a one-to-one correspondence for the word. It would not be wrong to contend that cultural equivalents never fulfills the role of the original cultural word; to illustrate, the concept of the word 'eyvallah'is that the one saying 'eyvallah'prays that 'God be with you'; on the other hand, the substitute word for this culture religious-specific word does not carry this very aspect of meaning, which is the problem the translator may face in translation of culture-specific concepts. The thing to be underlined is that as it is obvious, the translator has written the cultural equivalent of the word, goodbye, in italics, which may be because the translator attempted to compensate for the loss of meaning for not to provide the exact equivalence of the culture-specific word by marking the culturally equivalent word.

8. "Harikliya çıkardı, <u>çeyizini gösterdi</u>"

<div align="right">(Taner, 1998, p. 20)</div>

"Harikliya took out her <u>dowry</u> and showed her handiwork around"

(p. 20)

In Turkish culture, it is an old *custom* that all unmarried girls embroider dainty work, and the engaged girls are proud to show what they have embroidered to people. The more dainty work a girl has, the better it is. Thus through the original sentence the writer attempts to emphasize this aspect of the Turkish culture. Harikliya, being engaged, is proud to show her work. Although the original sentence is rendered without omission into English, it is doubtful whether the target readership can interpret the sentence appropriately. What is to be concluded is that rendering customs of a community in another community through translation may not be possible.

Newmark (1988) contends that there are three procedures at the translator's disposal to be used in the translation of culture-specific language items, one of which is ***transference***.

9. "<u>Hamam</u>dan yeni çıkmış gibi toz pembe bir teni var."

(Taner, 1998, p. 21)

"His skin was pale pink, as though he'd just stepped out of the *hamam*."

(p. 21)

The procedure adopted by the translator in the above sentence is a concrete example of transference put forward by Newmark (1988); the Turkish culture specific word 'hamam'is transferred to English. "Transference offers local color and atmosphere; however, it blocks comprehension, it emphasizes the culture and excludes the message" (Newmark, 1988, p. 96). In effect, although the transferred word written in italics in the translated sentence adds local color of the Turkish culture to the text, it is not realistic to expect a target reader being unfamiliar to the word 'hamam' to interpret the meaning of the word properly upon seeing the word. Also, since there is not a contextual clue as to the meaning of the word within the sentence, comprehension can be said to be blocked.

The second procedure as described by Newmark (1988) to be the most accurate translation procedure is ***componential analysis***. As opposed to transference, "componential

analysis procedure excludes the culture and highlights the message" (Newmark, 1988, p. 96). The essence of componential analysis is that the translator analyzes the meaning components of a SL word and tries to find out a word in the vocabulary of the target language that shares similar meaning aspects. The next step for the translator is to add extra distinguishing components of the original word to the TL substitute word. Newmark (1988) illustrates this procedure through his example of the translation of 'dacha'which is a Russian country house into English. He suggests that in the case of dacha, the translator provides the English word 'house'and s/he adds the contextual distinguishing components such as 'for the wealthy', 'summer residence'. Thus if the Turkish-culture-bound word 'hamam'was to be translated in accordance with the componential analysis procedure, the translation would be: "His skin was pale pink, as though he'd just stepped out of the bath for public use".

It should be noted that the translator may aim to arouse greater pragmatic impact on the target readership, in which case the translator has to translate a SL cultural word by a TL cultural word. This procedure is aimed at attaining *'cultural equivalence',* as stated by Newmark (1988). However, Newmark (1988) warns that since it would be an approximate translation, the outcome may not be accurate. In effect, he favors the combination of the first two procedures discussed above, namely 'transference'and 'componential analysis, which he calls *'couplet'*. "I refer to the combination of two translation procedures for one unit as a couplet" (Newmark, 1988, p. 83). Thus if 'hamam'was to be translated through the principle of couplet, the translation would be 'His skin was pale pink, as though he'd just stepped out of the *hamam*, a bath for public use'.

To sum up what has been discussed so far, it is to be reiterated that translation is a purposeful activity, just like any other human activity, because it is done in accordance with pre-determined purposes; translation is a purposeful writing activity, for it is done to convey something, may it be a feeling, a thought, an idea, or a fact. What translation is can be better understood by finding out what translation is not. Translation as a purposeful writing activity is not an original writing; the feeling, the thought, the idea or the fact to be conveyed does not belong to the performer of the translation. The way translation is done may be original; however, the thing to be translated is not original. Translation is the

means that serve to make known this very originality. The mission of translation to make original feeling, thought, idea or fact known by others makes equivalence a current issue.

Despite different views on the definition and description of equivalence, authorities of translation practice have been able to find a common ground. Equivalence is said to be attained provided that the same impact is left on the target readership as has been left on the source language readers upon reading the texts addressed to them, the whole expression of which refers to pragmatic equivalence. What cannot be denied is the fact that in order to achieve pragmatic equivalence between texts equivalence at word level is to be attained. What Yazıcı (2005) has commented on the issue of search for equivalence between texts at word and above word level underlines an important fact; search for equivalence between texts reveals how languages differ from one another. Thus, the current focus has turned to how differences among languages lead to translation problems and what the recommended procedures to deal with the translation problems are.

The translation theorists are concerned with translation problems at word and above word level; problems due to lack of lexical substitute in the TL, metaphors including metonym and synecdoche, collocation ranges, hyperbole, euphemism, idioms, loan words including false friends, proper nouns, neologisms including acronyms, new collocations, abbreviations, and phrasal words, and culture-specific words. Frequent references have been made to what Baker (1992), Newmark (1988) and Larson (1984) have suggested on this issue and to the ways they suggested to be adopted by the translator in the translation of these problematic language units.

2.5.3. Translation Problems at Grammatical and Textual Level Stemming From Differences Across Languages and Cultures

Under the title of translation problems at grammatical level careful consideration will be given to the issues of word order with consideration to how differences in word order among languages lead to grammatical ambiguity; tense system; person reference along with its subtitles as proximity, inclusion & exclusion, secondary senses of pronouns, and gender; and plurality.

Under the title of translation problems at textual level careful consideration will be given to the issues of shifts/transposition with consideration to voice change, nominalization and extra position; cohesion with consideration to substitution, ellipsis and conjunction; and register.

2.5.3.1. Word Order

Language…gives structure to experience, and helps to determine our way of looking at things, so that it requires some intellectual effort to see them in any other way than that which our language suggests to us

(Halliday, 1970 cited in Baker, 1991, p. 84)

Needless to say, what is emphasized in the above statement has been referred many times in this thesis paper. It has been reiterated that each language conceptualizes and verbalizes the world differently; and that is why concentration of vocabulary by each language community may show differentiation. That's why, while Arabic has greater concentration on camels, French has greater concentration on wine and so on.

However, what Halliday (1970) proves with this statement is that languages may differ from one another not only in their vocabulary but also in their grammatical features (Baker, 1992). Probably, the first difference to call in mind when said 'grammatical features'is the tradition of each language's ordering of the words. Each language prescribes its users some principles as to how to constitute sentences in that language, as to how to order the elements in sentences. And language users are to comply with these prescriptions so as to get meaningful language pieces. Some language users are luckier than some others, in my personal view, in that the so-called luckier language users have the opportunity to select one among the various prescribed ways to order the words. The languages with more alternative ways to order words are considered to have flexible word order. This is definitely true of Turkish; while the Turkish language constitutes its sentences following the standard order of 'subject + object + verb', the language also gives its users the chance to change the order if needed. For example, the Turkish sentence 'Ben seni aradım' indicates the standard word order in Turkish language; however, the same sentence can be reordered as 'Seni ben aradım'or as 'Aradım ben seni' depending on the intention of the

speaker. Undoubtedly, it would be considered to be a violation of English sentence structure rules if the sentence 'I called you' was reordered as '*You I called' or as '*Called I you', which proves that English has a fixed word order. It should be noted that in some instances the standard word order of English as 'subject + verb + object' can be left to mark an utterance; yet this has limited use.

It should be noted that although Larson (1984) suggests that the grammar of a language often offers greater possibilities than its lexis. This suggestion cannot be valid for all languages, because the ordering of words is fixed in most languages. To put in another way, while some languages have a fixed word order, languages which may have comparatively more flexible word order are less in number.

The very fact that languages may differ from one another in terms of their traditions of ordering words; that while the word order of some languages is fixed, that of others is flexible is responsible for the emergence of translation problems at grammatical level. Köksal (2005) elaborates on the translation problem that may stem from mismatch between the word order of languages. And Köksal (2005) states that the word order of a language is what makes understanding possible in that language. Therefore, careful consideration should be given by the translator to find out what is acceptable in a language and what is not legitimate in terms of ordering of words. To change the order of words in English in accordance with the word order of Turkish, for instance, may lead to meaning divergence which results in ambiguity or even to loss of meaning. To illustrate, the Turkish sentence 'Meryem Hasan'ı sinemada gördü' indicates that Meryem is the one who saw Hasan, and Hasan is the one who was seen by Meryem; the correct English translation of this sentence is 'Meryem saw Hasan at the cinema'. As Turkish has a flexible word order it is also possible to reorder the same sentence as 'Hasan'ı Meryem sinemada gördü'; however, if the translator attempts to render the sentence into English preserving the word order of the original sentence, there will absolutely be meaning divergence. Following the word order of the sentence 'Hasan'ı Meryem sinemada gördü', the translator will place Hasan at the beginning of the sentence as in 'Hasan saw Meryem', which is a mistranslation.

The ideal procedure to deal with translation problems due to differences in languages' word order are that the traditions of the target language is to be adopted. As

Larson (1984) suggests "in order to have an understandable form, the order must be changed" (p. 19).

2.5.3.2. Tense System

Languages differ widely in the way they're equipped to handle various notions and express various aspects of experience, possibly because they differ in the degree of importance or relevance that they attach to such aspects of experience. Time is regarded as a crucial aspect of experience in English, so that it is impossible to discuss any event in English without locating it in the past, present or future.

(Baker, 1992, p. 86)

Despite the importance attached to notion of time in English, there are also some languages that do not have tense systems or even concepts of time (Baker, 1992). Supposing that an English text is to be translated into a language without any notion of time, it can be said that the translator faces a translation problem. Every time the translator encounters an English sentence with reference to a particular time, s/he is to leave out the expression of time.

Apart from the translation problems due to lack of notion of time in a language, translation problems emerge when a language lacks not notion of time but reference to a particular time. A translation of an English sentence with reference to 'present perfect tense'into Turkish is in need to find out what procedure is adopted by the translator in the translation of a tense that has no substitute in the target language.

1. "...and <u>they've sold</u> the paperback rights already"

(Grene, 1994, p. 49)

"Üstelik yayın hakları <u>satıldı</u> bile"

(p. 49)

What is obvious is that the original sentence is subjected to many changes in the course of translation; there is a voice change, and while the original sentence is one of the

coordinate sentences, the translated version depicted the sentence independently. Because the focus is different here, attention should be given to how the translated version depicts the English-specific time reference.

As it is known, English language mainly distinguishes three time concepts: past, present and future, and the 'present perfect tense' is actually handled under past time reference. In English, the language users have the chance to express past actions either through simple past tense or present perfect tense. Both having past time reference, the difference is that simple past tense is used when the action is known to happen at a particular point in the past; however, present perfect tense which is more closer to present- if we put the simple past tense and the present perfect tense in a time line- is applied when the speaker does not feel the need to specify the time of the action. The Turkish language does not make such a distinction between past actions. Thus, as can be seen from the example sentences, the translator rendered the present perfect tense a past action without any additional information specifying the function of the present perfect tense.

2. "Konuşmayı <u>unutmuşum</u>, <u>unuttum mu</u>"

(Aral, 1996, p. 17)

"I <u>have forgotten</u> to speak….<u>have I</u>?"

(p. 17)

As previously stated, the Turkish language does not make the distinction that the English language does between the present perfect tense and the simple past tense; yet in Turkish past actions or events can be expressed in two ways. If the speaker wants to report an event that s/he has witnessed, s/he has to use the time reference that is known as simple past tense in English; however, if the speaker wants to report an event or an action that s/he heard from someone else, s/he has to report the event through another usage that is not known in English. That is to say, although both the English and Turkish language distinguishes two alternative ways of talking about past, the underlying principles of these distinctions do not match.

When it comes to comparing the example sentences in the pursuit of finding out how the translator renders a time reference into another language where the time reference to be rendered is not known, it can be said that the translator substitutes the tense which is peculiar to the Turkish language for a tense that is peculiar to the English language, though the functions of the tenses do not match.

It can be said that the procedures adopted by the translators as to the translation of the present perfect tense is to substitute the tense for an existing tense in the target language. Köksal's (2005) suggested procedure is that while translating sentences with reference to present perfect tense the translator can include additional information or explanatory information in the translation in the pursuit of making the message explicit.

2.5.3.3. Person Reference

Before a translator begins his work, he should study carefully the pronominal system of the SL and the receptor language and make a careful comparison of the two. The meaning components found in the RL system will have to be used even though they are not indicated in the SL system.

<div align="right">(Larson, 1984, p. 122)</div>

As it is obvious from the above citation, by person reference the pronominal system of the languages is meant. While all languages get use of pronouns to substitute nouns either proper or general, the way they do this varies from one language to another, which causes the emergence of translation problems. Under the general title of person reference the following issues will be covered: gender, proximity, inclusion & exclusion, and secondary senses of pronouns.

It is surprising to uncover the fact that some languages of the world sort their vocabulary according to whether the objects to be included in the vocabulary are feminine or not. Some languages do even add additional information to the names of nouns making explicit whether the nouns are feminine or masculine. That is to say, by looking at a word from these languages paying due attention to femininity of objects, one can say whether an object has feminine attributes or not. Considering that each language has different

concentration of vocabulary, this situation is understandable. English, though being not that much inclined to sort words as either feminine or masculine, also includes vocabulary items indicating gender. This is true of the pronouns she and he within the pronominal system of English. English distinguishes two pronouns in the third person, one of which is feminine and the other masculine. On the other hand, the Turkish pronominal system does not distinguish its pronouns according to gender. A single pronoun is used to refer to the third person.

The mismatch between pronominal systems of Turkish and English will pose problems for the translator; that's why Larson (1984) suggests the translator to study carefully the pronominal system of SL and TL. It is useful to illustrate the mismatch between pronominal systems of languages through a comparison of an original sentence and its English vision.

1a. "Yaşı belirsiz. Ancak, dışarıda tek başına yemek yiyebilecek kadar yaşlı, cesur ve özgür"

(Ağaoğlu, 1994 , p. 53)

What is apparent is that the sentence is about a third person; however, whether the person being talked about is female or male is not known, for Turkish does not make any distinction between the pronouns used for males or the pronouns used for females. On the other hand, what procedure is to be adopted in the translation of this sentence is of great wonder, for as opposed to the neutral reference of the third person in Turkish, the third person pronouns in English are gender-leaden. The translation of this sentence is cited below.

1b. "Her age is indeterminate. However, she is old, brave and independent enough to dine out alone outside"

(p. 53)

What stand outs in this version is that every time the neutral third person occurs in the SL, the translator renders the pronoun into English as 'she or her'. The decision of the translator to render the Turkish third person as 'she' can be justified through a look at the

context. In effect, the sentences preceding the original sentence indicate that the person being talked about is female.

To conclude, each language has a different pronominal system; while one language may choose to indicate whether the person referred by a pronoun is female or male, another one may not make such a distinction. Thus, the translator is the one who is responsible for establishing the balance between pronominal systems of these languages. As Larson (1984) suggests, the translator has to take into consideration the expectation of the TL readers. If the target language and target readership needs the information as to the gender of the person referred by a pronoun, the translator is to supply the information, regardless of whether the SL text includes such information or not.

The second issue to be handled under the title of person reference is proximity. Proximity can simply be defined as the closeness of the relationship between the speaker and her/his interlocutor. It is undeniably true that each language offers its users the opportunity to adjust their speeches according to whom they are talking to. For instance, the proposition 'I want you to call me back'can be uttered as 'call me back'when speaking with intimates or as 'May I kindly ask you to call me back?' when speaking with a foreigner or with someone in a higher position'.

Just like the vocabulary and form of an utterance, the pronominal system of a language may be subject to adjustments depending on who is talking to whom. The thing to be restated is that not all languages make distinction of this sort in their use of pronouns. However, translation problems emerge if translation is to be done between languages with different attitude toward the use of pronouns to mark proximity. Larson (1984) exemplifies this suggestion by stating that "there is no component of meaning in English which distinguishes familiar from formal in the second person" (p. 122), and continues "however, if one is to translate into Spanish every time the English pronoun 'you'occurs, the translator will have to decide which Spanish form he should use, **tu** or **unsted**. He will have to make this decision on the basis of the use in the receptor language" (p. 122). What Larson (1984) notes about Spanish are also true of Turkish. Turkish also distinguishes familiar from formal in the second person. If the speaker is in a formal context, s/he has to

use 'siz'; if the speaker is addressing to someone who is familiar to her/him, s/he has to use 'sen'.

Undoubtedly, the mismatch between the uses of the second person pronoun in English and Turkish will pose problems for the translator. What Larson (1984) suggests in instances where there is this sort of mismatch between functions of pronouns is to follow the tradition of the receptor language. In the pursuit of finding out whether Larson's (1984) suggested procedure is adopted by the translator, an example sentence pair is cited below.

2a. "Sakın bademli tavuktan ısmarlamayın"

(Ağaoğlu, 1994, p. 53)

It is not a remarkable thing for a Turkish speaker to understand that the utterance is exchanged between two people who have a sort of formal relationship. The utterance is intended for a second person; however, the second person is obviously not a familiar one, for the formal form of the second person pronoun is used by the speaker. It needs to be found out how the sentence is to be translated into English which does not make any distinction between the formal and the familiar form of the second person pronoun.

2b. "Do not order that chicken with almonds"

(p. 53)

As opposed to the original Turkish sentence, it is not explicit in the translated version whether there is a formal or familiar relationship between the speaker and her/his interlocutor. The reader needs to look for further information around the sentence so as to find out the function of the second person pronoun. English does not distinguish between the familiar form of the second person and the formal form of it; therefore by simply looking at the pronoun or the implied referent of the utterance, one cannot say the function of the second person.

As it is apparent, although there is a mismatch between the functions of the second person in English and Turkish, as Larson (1984) suggests, the translator has made her decision on the basis of the use in the receptor language.

So far under the title of person reference, the translation of the pronouns 'you, and s/he'have been discussed to pose problems for the translator in some languages due to gender and proximity matters respectively. It is to be noted that Larson (1984) suggests one more pronoun whose translation would most likely to be problematic. While the pronoun to be discussed currently is 'we', the source of the problem is that in some languages the first person plural form 'we'is used to refer either to the speaker with some others, the hearer not included or to the speaker, the hearer included. The pronoun 'we'is referred as exclusive if the hearer is not included and it is referred as inclusive if the hearer is included. Translation problem will emerge while translating between a language which expresses the inclusive 'we'and the exclusive 'we' by different language units and a language which expresses these by a single language item.

The final issue to be handled under the issue of person reference is the translation problem stemming from the secondary senses of pronouns. As it is known, words may have senses other than their dictionary meanings. Similarly, pronouns in some languages may have secondary senses. For example, "English uses the pronoun 'we' when the object being referred to is really you" (Larson, 1984, p. 126). Turkish also uses the first person plural form to refer to the addressee. For example, on the walls of a library it is written 'we had better not make noise'; the warning is intended for the one reading the text. The inclusive first person plural is used deliberately to avoid the impression on the reader that there is a direct warn against her/him. It should be noted that provided that the pronouns'secondary senses match among languages, emergence of a translation problem will be out of question. It is useful to have a look at the translation of a Turkish sentence into English in order to find out how the secondary sense of the inclusive pronoun 'we'is rendered into the TL.

3a. "Aslı yoktur, Andon efendi. Dur bakalım, anlayalım, dinleyelim; iftiradır belki."

(Taner, 1998, p. 21)

It is apparent that although the speaker aims to make Andon understand the situation better, the speaker uses the inclusive 'we'. That is to say, the secondary sense of the pronoun 'we'is used to refer to the addressee.

3b. "This can't be true, Andon. Calm down, <u>let's</u> try to make sense of this. Maybe it is just a terrible rumor."

<div align="right">(p. 21)</div>

The translation of the secondary sense of the first person plural in the original sentence must not have posed any problems for the translator of the Turkish sentence cited above, because the English language also uses the inclusive 'we' to refer to the addressee. However, a secondary sense of a pronoun in a language may not be attained by the corresponding pronoun in the target language. In Aguaruna, it is not uncommon for a person to come to the clinic for medicine saying, 'I am sick' and after the nurse has gotten all of the symptoms and is ready to prescribe, the patient will say, 'it is my wife who is sick; which shows that first person singular includes not only myself but my family (Larson, 1984, p. 127).

The translator attempting to render the first person singular into English to mean my wife will mislead the English readership's understanding, since English does not have a secondary sense for the first person singular in the sense of my family.

An equally interesting example for secondary sense of a pronoun comes from Turkish; though being not so much common, it is correct to say in Turkish 'Bugün Selma Hanım işe gelebilecekler mi acaba?'. The Turkish reader will immediately understand that the speaker utters the sentence to reproach Selma. In effect, the speaker refers to the addressee (Selma Hanım) although the sentence indicates the third person plural; the object being referred by third person plural is really you. However, this use is valid when the addressee is reproached.

The same interrogative sentence 'Bugün Selma Hanımlar işe gelebilecekler mi acaba?' can also be sensed to refer to proximity in Turkish. That's to say, the Turkish speaker may use the third person plural to refer to the addressee when there is a formal relationship or a hierachical relationship between the speaker and the interlocutor.

Whichever secondary sense of the third person plural may have in Turkish, it is either used to reproach somebody or it is used to mark the formal relationship, what can be said

for certain is that the translator is to follow the traditions of the target language unless languages show overlap in the functions of the secondary senses of the pronouns.

Under the title of person reference the following issues have been handled: how languages differ in their concentration on gender and the way they reflect this in their pronominal system; how languages differ in reporting personal relationship, either formal or familiar, and the way they reflect this in their pronominal system; how languages differ in referring to inclusive 'we'and exclusive 'we'; how languages differ in attributing secondary senses to the existing pronouns in their pronominal system.

2.5.3.4. Plurality

What can be said for certain is that every language makes a selection to mark the notion of number; every language user feels the need to make it explicit whether something is singular or plural. However, "in the course of reporting events, every language makes a different selection from a large set of possible distinctions in terms of the notions not only time, gender, person, proximity but also number" (Baker,1992, p. 82). This suggestion by Baker (1992) provides a basis for Köksal's (2005) suggestion that it is wrong to envisage that all languages report the notion of number as Turkish does. In Turkish plural nouns have the plural marker 'ler/lar'added to them. On the other hand, English necessitates the addition of the plural marker 's'to the noun that is to be reported to be plural. In German, the plurality marker that has a wide use is 'en'

The difference among languages in reporting the notion of number does not only lie in the way a noun is made plural but in the way plurality is conceptualized. That is to say, while Turkish makes any noun plural by simply adding the plural marker 'ler/lar'on the basis that plurality is valid for any noun; English makes a distinction between countable and uncountable nouns, thus only countable nouns can be in the plural form. And this very mismatch between Turkish and English conceptualization is a possible source of translation problems. Köksal (2005) exemplifies the problem through the Turkish expression 'elektrikler kesildi'. What is known is that Turkish allows for the plural form of the electricity; However English does not, for electricity is categorized as an uncountable noun. Therefore, the translator has to adopt the grammatical choice of the English language

while translating the expression into English. Thus the translated version of the expression is to be 'the electricity went off'.

1. "I tell you sir, I have seen that smile a <u>thousand times</u> in my dreams."

(Gordon, 1994, p. 46)

"İnanın bana bayım bu gülümseyiş <u>binlerce kez</u> rüyalarıma girdi."

(p. 46)

2. "….a wife and <u>two children</u>…."

(Gordon, 1994, p. 45)

"…bir karım ve <u>iki sevimli çocuğum</u>…"

(p. 45)

The motive behind citing these sentences and underlining some of the expressions is to point to another mismatch between English and Turkish in the way the plural nouns occur with numbers, which heralds another translation problem. What is obvious is that the underlined English phrases consist of nouns that are plural in number (times and children) and number quantifiers (a thousand and two). On the other hand, the Turkish equivalents of the phrases consist of nouns without plural marker (kez and çocuk) and number quantifiers (bin and iki). Thus, it can be concluded that Turkish nouns that are plural do not have a plural mark ending if they occur with a number quantifier; however, English plural nouns have the ending 's' with words specifying the number. The translator is to bear in mind the grammatical choice of the target language; s/he is to follow the traditions of the target language even if the source language system does not share these traditions.

2.5.3.5. Shifts/Transposition

Shifts, as the name suggests, are changes that are made deliberately. "When translation cannot be carried out by adhering closely to the linguistic form of the source text, textual equivalence is achieved through what Catford (1965) calls 'translation shift' (Hatim, 2001). "The concept of shift is defined in terms of departures 'from formal correspondence

in the process of going from the SL to the TL" (Catford 1965 cited in Hatim, 2001, p. 15). Catford's (1965) definition of translation shift is akin to that of Newmark (1988); "it involves a change in the grammar from SL to TL" (p. 85).

What is to be noted is that translation shift is a procedure to deal with translation problems at grammatical and textual level rather than a translation problem itself. However, the reason why translation shift is issued under translation problems is that the procedure of going from the SL grammar to the TL grammar does not lead to equivalence at formal level.

Once agreed upon that grammatical choices are largely obligatory, and thus the translator may need to change the form of the SL grammar so that the obligatory grammatical choices of the TL can be rendered into the target text by the translator; it is proper to pay due heed to what is considered to be a translation shift.

2.5.3.5.1. Voice Change

"Voice is a grammatical category which defines the relationship between a verb and its subject" (Baker, 1992, p. 102). And voice change is the strategy that "involves changing the syntactic form of the verb to achieve a different sequence of elements" (Baker, 1992, p. 167).

The question as to 'why do we need to change the syntactic form of a verb when the essence of this procedure necessitates getting away from the structure of the SL text'may occupy our minds. To put it another way, if the ultimate aim of a translator is to achieve a measure of equivalence, as suggested by Baker (1992), what may be the rationale behind the attempt to change the structure of the source text which is to be rendered in the target language as close as possible?

Larson (1984) provides an answer to the question as to why voice change by stating that "many non-Indo European languages have no passive construction" (p. 225), and he cites the many languages in Papua New Guinea as an example. Larson (1984) goes on to contend that since languages in Papua New Guinea do not have passive construction, in

translating from English into the languages in question, every time a passive construction occurs in the source text; the translator has to make it explicit in the target text who performed the action though having not been stated in the original text. Larson (1984) also states that as opposed to the languages in Papua New Guinea, there are some other languages that use passive construction more often than active, which is true of Tojolabal of Mexico.

The need for the change of voice may not only be due to languages'general tendency toward the use of passive or active constructions; it may also be due to the fact that 'passive constructions will need to be translated with an active construction or vice versa, depending on the natural form of the TL (Larson, 1984). What is understood is simply that for reasons of neutrality, the voice can be changed.

1. "She <u>had been left</u> a large fertile farm when her father died."

<div align="right">(Anderson, 1994, p. 26)</div>

 "Geniş, bitek bir çiftlik <u>kalmıştı</u> babasından."

<div align="right">(p. 26)</div>

As it is apparent, the verb in the original sentence is passive; however, the passive construction is translated into Turkish with an active construction. The reason for the shift in the construction of the verb is not that the Turkish language has no passive construction but that it is more natural in Turkish to use active construction in expressing who is left with what.

2. "The habit <u>had been formed</u> as he sat in his buggy behind the jaded grey horse."

<div align="right">(Anderson, 1994, p. 27)</div>

"Bu huy onda hışır kır atın çektiği arabasında <u>oluşmuştu</u>."

<div align="right">(p. 27)</div>

The passive construction in the original sentence is changed to an active construction in the Turkish language, for it is possible to say in Turkish *a habit forms.

3.   "Ağabey, <u>doğduğumuzdan</u> beri Keops piramidinin yapımında çalışıyoruz ya."

<div align="right">(Eray, 1994, p. 43)</div>

"Zekeriya, we have been working at the construction of the Great Pyramid of   Cheops ever since we <u>were born</u>"

<div align="right">(p. 43)</div>

It is obvious from the example sentences cited above that Turkish and English differs in their natural way of expressing the event of birth. While the grammatical choice of Turkish expressing the event of birth is active construction, English expresses the same event through a passive construction. Therefore, in translating the event of being born from Turkish into English, the translator adopts the grammatical choice of the English language in expressing the event in question and thus substitutes active for passive.

It can be concluded that while some languages have no passive construction, some others scarcely use active construction; and that while some languages get use of both active and passive construction, a language's grammatical choice for a verb as passive may not match the grammatical choice of another language for the same verb. The mismatch among languages in terms of voice leads to translation problems. The procedure to be adopted to deal with this translation problem is translation shift/transportation, which necessitates substituting active construction for passive construction or vice versa.

2.5.3.5.1. Change of Verb

1.   "Emeğin karşılığını <u>alıyor musunuz</u>, diyor."

<div align="right">(Eray, 1994, p. 47)</div>

"He's asking if they <u>pay</u> you money."

<div align="right">(p. 47)</div>

What is meant by change of verb is illustrated in the sentences above. The verb in the original sentence is translated with an approximate word in the target text; 'alıyorsunuz'which is the Turkish equivalence of the verb 'you get'is replaced by 'they pay

you'. "Examples of pairs of verbs that describe an event from different perspectives in English include give/get and like/please" (Baker, 1992, p. 168) Although the meaning does not change significantly, the procedure to change the verb in the source text altogether and replace it with another one that has a similar meaning (Larson, 1984) may not lead to equivalence at formal level. Still the translator may need to resort to this procedure in order to attain pragmatic equivalence.

2.5.3.5.2. Nominalization

Another procedure necessitating deviation from stick adherence to the structure of the source language is nominalization, the one that has a wide use. Hatim and Mason (1997) describe nominalization as "the conversion of an agent-verb sequence into a single noun as in 'someone criticized' vs. 'there has been criticism'" (p. 24). The use of the nominalization procedure may be obligatory while translating into or from some languages such as the Indo-European languages, or it may be used for the ideal translation.

To reiterate, the use of the procedure of nominalization is not optional for the translator in translation from or into some languages; because each language has different division of lexical units (Larson, 1984), the translator is to provide the lexical class of a noun or a verb as determined by the TL in translating into the TL. Larson's (1984) illustration of Indo-European languages to be included in the group of languages which requires nominalization supports this suggestion. Larson (1984) states that Indo-European languages include many nouns referring to verbs; the languages in question determined to refer to actions through the lexical class of noun. Thus he adds that 'it won't always be possible to translate the nouns with nouns'in translating into English. The reason why it is impossible to translate a noun in Indo-European languages with a noun in English is that the languages in question have their own division of the lexicon referring to actions into classes. While English refers to actions through verbs, the languages of Indo-Europe refer to actions through nouns.

As suggested previously, nominalization may be adopted for simply the search for the ideal translation. Larson (1984) states that "there is little guarantee that what is a noun in one language is best translated by a noun in another language" (p. 58). Some example

sentences are cited below due to the search for supporting the suggestion that the translator may use the nominalization procedure in the pursuit of rendering the proposition underlying the surface structure of a SL sentence into TL as close as possible.

1. "He told me he had a <u>horror</u> of dogs"

(Sakı, 1992, p. 51)

"Bana köpeklerden <u>korktuğunu</u> söylemişti"

(p. 51)

2. "…böyle sesim kulaklarım <u>çınlıyor</u> ondandır."

(Aral, 1996, p. 17)

"…it must be because of the <u>ringing</u> in my ears"

(p. 17)

3. "Dedim ki ben de sizin kadar <u>inanıyorum</u>."

(Aral, 1996, p. 18)

"I said, I am a <u>believer</u> too."

(p. 18)

4. "…<u>çekinerek</u> birbirimizden kimbilir."

(Aral, 1996, p. 19)

"...may be because of mutual <u>avoidance</u>."

(p. 19)

What is obvious from the example sentences above is that the translator resorts to nominalization procedure. In the first couple of examples, the noun 'horror' in the original sentence is rendered into Turkish as a verb 'korkmak/to fear'. The second, third and fourth couples indicate a reverse direction; the translator renders the verbs referring to the actions of 'çınlamak/to ring', 'inanmak/to believe', 'çekinmek/to avoid'into English as nouns.

Although nominalization can be considered to lead to deviation from the structural organization of the SL; this is, indeed, a procedure adopted in the pursuit of attaining pragmatic equivalence if not formal equivalence.

2.5.3.5.3. Extra Position

Languages not infrequently change the position of the elements in a sentence in the pursuit of marking the information content of the message of the sentence. Each language applies different devices to mark a sentence. For example English uses cleft and pseudo structures to emphasize the theme of a sentence.

The sentence 'The book received a great deal of publicity in China'can be converted into a cleft-structure through using it-structure, as 'It was the book that received a great deal of publicity in China', or as 'It was a great deal of publicity that the book received in China, or as 'It was in China that the book received a great deal of publicity (Baker, 1992). As it is obvious the element to be emphasized is positioned near the beginning of the clause.

The same sentence can be converted into cleft-structure by using the wh-structure. Thus, the sentence turns out to be 'What the book received in China was a great deal of publicity'. The element to be emphasized is positioned at the end of the sentence.

"Extra position involves changing the position of an entire clause in the sentence by embedding a simple clause in a complex sentence" (Baker, 1992, p. 171). What is to be taken into consideration is that since languages use different thematization devices, to expect exact overlap among languages in terms of these devices is out of reality (Baker, 1992). Thus, Baker (1992) states that "a translator cannot always follow the thematic organization of the original (p. 172).

1. "It was only with <u>one finger of the amber-colored glove</u>, waggling, that he acknowledged their presence.

(Woolf, p. 25)

"Onların varlığının onaylanması yalnızca <u>amber renkli eldivenin sallanan tek parmağıyla</u> oldu."

(p. 25)

As opposed to the use of the cleft-structure to mark the 'one finger of the glove'in English, the emphasis is maintained by the positioning of the language item in the inverted commas before the predicate in Turkish.

Another language, German which has a relatively free word order does not use any additional structures as a thematization device. German places the element to be emphasized at the beginning of the sentence. Thus, the sentence 'It is for such customers that we have listed the properties of Matroc's more widely used materials'is translated into German as 'For such customers have we the properties of the most popular Matroc materials list' (Baker, 1992).

What can be concluded is that a translator cannot always follow the structural organization of the original; "if at all possible s/he should make an effort to present the target text from a perspective similar to that of the source text" (Baker, 1992, p. 172). However, it is a fact that certain features of grammatical structures of languages are exposed to shifts during the translation process. However careful a translator may be in the attempt to maintain the voice of the original sentence, is not it unrealistic to expect to render a passive construction into a language which does not have passive constructions; is not it sometimes proper to change a SL verb altogether and replace it with another TL word but with a similar meaning in the pursuit of attaining equivalence at pragmatic level?; is not it utopia to expect a word with a specific reference to be categorized in the same lexical class in all languages?; is it realistic to expect all languages to emphasize an element of a sentence through the same devices? In effect, these questions have just been answered.

2.5.3.5.4. Re-Arranging the Sentencing

I would like to note that the name of the type of shift as 're-arranging the sentencing'to be issued currently has not been revealed through the review on literature, rather it is a

personal coinage of mine. Although the literature has revealed much about the content of this shift, there has not been a coinage to name this shift type.

Not infrequently the translator breaks a long and complicated sentence down into two or more sentences; or s/he re-orders the elements of a sentence in SL to not to puzzle the target readership with unusual combinations of phrases or clauses; or s/he simplifies an original text so as to make it appealing for a certain age group (Yazıcı, 2007). In effect, this procedure has the widest use among all that has been discussed so far under the title of translation shift procedures.

1. "One of them, a slender young man with white hands, the son of a jeweler in Winesburg, talked continually of virginity."

(Anderson, 1994, p. 28)

"Birincisi, narin yapılı bedeni, ak pak elleri olan bir gençti. Winesburg'lu bir kuyumcunun oğlu olan bu genç sürekli bekaretten bahsediyordu."

(p. 28)

As it can be seen from the above example, the original sentence is translated into Turkish as two sentences.

2.5.3.6. Cohesion

Baker (1992) suggests that the translator has also to achieve equivalence at text level. What has been discussed so far in this part has been translation problems at grammatical level and suggested procedures to deal with these problems. The current attention is to be paid on translation problems at textual level. Under the general name of cohesion the following issues are to be handled; reference, substitution, ellipsis and conjunction. Before dealing with these subtitles, it is proper to define the general title.

Cohesion being an important feature of texts is defined by Baker (1992) as "the network of lexical, grammatical, and other relations which provide links between various parts of a text" (p. 181). Cohesion can be attained by organizing the surface structure

features of a text so as to establish connection among the expressions and words in the text. Once agreed upon the importance and necessity of providing cohesion in text, the question as to how to attain this needs answering.

Halliday and Hasan (1976) suggest that through cohesive devices, a text can attain cohesion (Baker, 1992). The cohesive devices suggested by Halliday and Hasan are stated by Baker (1992) to be reference, substitution, ellipsis, conjunction and lexical cohesion. However, in this thesis the translation problems that may stem from the mismatch among languages in their use of the first four cohesive devices are dealt with.

2.5.3.6.1. Reference

Not very few languages in the world come up with a system, which is generally a pronominal system, and may tap it for the need to refer to somebody or something. Then it is not wrong to suggest that reference is a way of indicating somebody or something. Since Baker's (1992) definition of reference is more comprehensive, it is proper to cite the definition: reference is "a device which allows the reader/hearer to trace participants, entities, events, etc, in a text" (p. 181).

Each language may have a different tradition in establishing reference; however, Baker (1992) suggests that one of the most common way of establishing reference in a number of languages is to introduce the name of the person or the object in the first instance, and then refer to the person or the object in question through the use of the pronouns available in the languages. For example, while in the languages of English, Turkish and German the device for establishing reference is the use of pronouns, this reference pattern is hardly ever used in Japanese and Chinese. "Pronouns are hardly ever used in some languages, such as Japanese and Chinese, and once a participant is introduced, continuity of reference is signaled by omitting the subjects of the following clauses" (Baker, 1992, p. 185).

Due to the fact that not all languages show overlap in their reference pattern, the emergence of translation problems is highly probable in translation among these languages. Even if the valid reference pattern is pronominal system in two languages, the translator may face problems during the translation process, for the pronominal system may be

comprehensive in one language and it may be less comprehensive in another. For example, while both English and Turkish use pronouns to signal reference, translation problems may occur in translating the English gender-specifying pronouns 'she'and 'he'into Turkish, or in translating the Turkish proximity-indicating second person pronoun into English, or in translating the Turkish second person plural into English. The source of the problem is the lack of corresponding pronouns in the TL pronominal system.

The procedure to be adopted in such instances is to follow the traditions of the TL.

2.5.3.6.2. Substitution

Just like reference is used to allow the reader to trace participants, entities, events in a text (Baker, 1992); substitution allows the reader to trace previously mentioned grammatical items. Thus, it can be said that reference indicates semantic relationship while substitution indicates grammatical relationship.

This suggestion can be illustrated through an original example of mine and an example from Baker (1992).

1. I swam with a dolphin last summer. It was very amusing.
2. I like movies

And I do (Baker, 1992, p. 186)

Obviously, the first sentence is an example of reference while the second exemplifies the use of substitution in English. In the first example sentence, the pronoun 'it'refers to the speaker's experience of swimming with a dolphin; the pronoun refers to the event rather than a lexical item, which points to a semantic relationship. However, in the second exchange, the use of 'do'to substitute for the unit 'like movies'refers to the grammatical feature of the utterance 'I like movies'. "Other items commonly used in substitution in English include 'do', 'one'and 'the same'" (Baker, 1992, p. 187).

The source of the problem the translator may face in the translation of items used in substitution is that languages may differ in their use of substitution or that some languages may simply not allow for substitution. The problem that may emerge in translation of

substitution and the translator's way of dealing with the problem is to be illustrated through an example of translation form English to Turkish and from Turkish to English.

1. "You don't really want to be married to a <u>novelist</u>, do you?"
   "You aren't <u>one</u> yet."

<div align="right">(Greene, 1994, p. 51)</div>

   "Bir <u>romancı</u> ile evlenmeyi gerçekten istemiyorsun değil mi?"
   "Daha <u>romancı</u> değilsin ama"

<div align="right">(p. 51)</div>

What is obvious from the examples is that the item 'one' that substitutes for the word 'novelist' in the original sentence is omitted by the translator in the TL; for the English substitution item 'one'does not have a corresponding item in Turkish language.

2. "Ama ben artık <u>yokum</u> böyle bir aldatmacada."
   "Demek bir zamanlar <u>varmış</u> diye düşündüm"

<div align="right">(Avcı, 1997, p. 31)</div>

3. "But will <u>have nothing to do</u> with this deception from now on."
   "So he <u>did </u>at one time, I thought."

<div align="right">(p. 31)</div>

The English verb 'do in the translated version is used to of the original sentence. While the Turkish sentence does not use a substitution item in the second sentence for the verb in the first sentence of the pair, the English sentence refers the expression 'have nothing to do'in the first sentence through a use of the substitution item 'do'in the second sentence of the pair.

To conclude, not all languages resort to substitution items to refer to grammatical relationship; and those languages that do so may not use the same substitution items for the same grammatical, which are possible sources of translation problems.

2.5.3.6.3. Ellipsis

"Ellipsis involves the omission of an item; in other words, in ellipsis, an item is replaced by nothing" (Baker, 1992, p. 187). As opposed to reference and substitution, which involves replacement of an item, ellipsis involves omission of an item. Baker (1992) exemplifies the use of ellipsis through the following sentence. *John brought some carnations, and Catherine some sweet peas.* While the first clause includes the verb 'brought', the verb in the second clause is omitted, thus the ellipted item is 'brought' in the second clause.

The problem for the translator during translation process is that some languages do not allow for omission of certain items; some languages may need to provide each item clearly in an utterance. In the pursuit of finding out the attitude of the Turkish language towards the use of ellipsis, and to reveal the sources of translation problems in the translation of ellipsis, some example sentences are cited below.

1. "Sen taşı bana; ben İlkay'a, İlkay Muzaffer'e."

(Eray, 1994, p. 45)

"The stone will come from you to me and go from me to İlkay, and from İlkay to Muzaffer"

(p. 45)

Although both the original sentence and the translated version indicate the use of ellipsis in that the verb 'go' is omitted in both of them; where the sentences fall apart is in their frequency of the omission of the verb. That is to say, the ellipsis recurs in each clause in the original sentence while the elipted item occurs in the last clause of the translated version. In order for an item to be elipted in English, the verb has to occur in adjunct to the clause which involves omission.

2. "Bu kez gülmesi, bir kız çocuğunun gülmesine benziyordu. Neşeli, alaycı hem utangaç hem yaramaz."

(Altan, 1997, p. 45)

"Her laughing was like a child's laughing this time. She was gay and cheerful, both timid and naughty"

(p. 45)

As opposed to the example previously cited, the translated version does not omit the item elliptic in the original sentence. Rather, the translator makes explicit what is elliptic in the original sentence. Baker (1992) suggests ellipsis may necessitate learning something which is nevertheless understood. Although in the original sentence the subject is deliberately elipted, the translated version makes explicit who the subject is so as not to cause ambiguity

3. "Somebody who will listen, somebody who might even believe…"

(Gordon, 1994, p. 44)

"Sizi dinleyen ve belki de size inanacak biriyle…"

(p. 44)

What is obvious is that the elliptid items in the original sentence are revealed in the translated version. The ellipted item 'you' in both clauses are revealed to be 'sizi' and 'size' when translated into Turkish. The reason why the translator makes explicit the objects of the clauses in the translated version, especially when the language into which the clauses are to be translated allows for ellipsis, is that the clauses needs different objects. Since the verbs 'listen' and 'believe' requires the objects 'sizi' and 'size' respectively when translated into Turkish, and since the objects are not the same as opposed to the same object 'you' in English, and since not using appropriate pronoun referring to objects with appropriate verbs will distort meaning according to principles of Turkish grammar; the translator reveals the items in the translated version. To conclude, the problem in the translation of elliptid items is either that the TL does not allow for ellipsis or that the TL does not show overlap with the SL in what items to omit.

2.5.3.6.4. Conjunction

It involves the use of formal markers to relate sentences, clauses and paragraphs to each other; unlike reference, substitution, and ellipsis, the use of conjunction does not instruct the reader to supply missing information either by looking for it elsewhere in the text or by filling structural slots (Baker, 1992, p. 190).

And Baker (1992) continues "Instead, conjunction signals the way the writer wants the reader to relate what is about to be said to what has been said before" (p. 190).

Baker (1992) distinguishes five types of conjunctive devices: additive such as 'and, also, moreover'; adversative such as 'but, yet, however'; causal such as 'so, for, therefore'; temporal such as 'later, next'; continuative such as 'now, still'

Although conjunctions may be used by a large number of languages, the frequency with which these languages use these cohesive devices may vary tremendously, which will lead to problems in the course of translation. For example, "Arabic tends to use a relatively small number of conjunctions compared to English" (Baker, 1992, p. 193). Baker (1992) points to another source of problem possibly posing difficulties for the translator, which is that along with the issue of frequency preference for the type of conjunctions may vary across languages.

In the pursuit of finding out whether the translation of conjunctive devices pose difficulties for the translator in the translation from or into Turkish into or from English, some examples are cited below.

1.   "<u>Then</u> he would wash; <u>then</u> he would eat his toast; <u>then</u> he would read his paper by the bright burning fire of electric coals."

<div align="right">(Woolf, p. 23)</div>

"<u>Ondan sonra</u> yıkanacaktı; <u>ardından</u> tostunu yiyecekti; <u>daha sonra</u> elektrikli kömürlerle parlak bir biçimde yanan ateşin yanında gazetesini okuyacaktı."

Apparently, the English language allows for the repetition of the additive conjunctive device within one sentence. However, since the Turkish language does not allow for the use of the same device repeatedly in one sentence, the translator seems to express the temporal conjunctive device through different items which have the same core meaning.

The use of the additive conjunction 'and' has a similar use with the temporal conjunction 'then'in English. Thus, the translation of the additive conjunction 'and'will lead to a similar difficulty for the translator and a similar reaction from the translator.

2. "Then he touched a spring in the wall <u>and</u> slowly the paneling slid open, <u>and</u> behind it were the steel safes, five, no, six of them, all burnished steel."

<div align="right">(Woolf, p. 25)</div>

"Sonra bir yaya dokundu <u>ve</u> pano kayarak yavaşça açıldı; bunun arkasında çelik kasalar vardı, beşi, hayır altısı, tümü de cilalı çelikten."

<div align="right">(p. 25)</div>

While the additive conjunction 'and'occurs twice in the original sentence, the translator seems to render 'and'into Turkish only once. The second 'and' in the original sentence is omitted in the translated version, which is because of the fact that while in English the use of the additive device 'and'more than once contributes to the flaw of the narrative, the reverse is true of Turkish. That is to say, the use of a conjunction repeatedly may distort the flaw of the narrative and thus may cause the narrative to read monotonous.

The translator may sometimes omit the conjunctions altogether as in the following example.

3. "<u>And</u> he stood beneath the picture of an old lady on the mantelpiece <u>and</u> he raised his hands."

<div align="right">(Woolf, p. 24)</div>

"Şömine rafının üstündeki yaşlı bir bayanın resmi altında durup ellerini kaldırdı."

(p. 24)

While the additive conjunction 'and' is used twice in the original sentence, the Turkish translation does once. While in the translated version the 'and' at the beginning of the sentence is omitted, the omission of the second 'and' with the function to join the two simple sentences 'He stood' and 'He raised his hands' is compensated by another use in Turkish with a similar function of joining two actions, the use which can be applied provided that the subject remains the same.

The examples provided above-though not being comprehensive- indicate how mismatch in the frequency with which languages use conjunctive items may lead to translation problems and thus to lack of equivalence at formal level. It would be useful to discuss how languages may vary in the type of conjunctions they prefer to use to establish a certain kind of relation in a text.

4. "And he dressed better and better"

(Woolf, p. 23)

"Ve her geçen gün daha iyi giyinirdi"

(p. 23)

In English, the additive conjunction 'and' is also used between reiterated items as in the example above, *better and better*. On the other hand, the position of the conjunction 'and' between reiterated items is not acceptable in Turkish, therefore, the translator omits the conjunction altogether and compensates for the meaning the conjunction provides with a different use in Turkish.

5. "But he saw, not the houses in Bond Street, but a dimpling river."

(Woolf, p. 29)

"Ama Bond Caddesi'ndeki evleri değil çukur oluşturan bir nehri gördü."

(p. 29)

Needless to say, both in English and Turkish, the main function of the adversative conjunction 'but'is to emphasize a contrast between two events, situations, and so on; however, the use of the conjunction in an expression such as 'not x but y', which is legitimate in English, is hardly ever used in Turkish. Taking into consideration the referred mismatch between English and Turkish in terms of the use of the adversative conjunction within an expression as 'not x but y', the decision of the translator to omit the use of the conjunction 'but'when translated into Turkish is to be welcomed.

6. "They were friends, <u>yet</u> enemies."

<div align="right">(Woolf, p. 27)</div>

"Arkadaştılar <u>ama aynı zamanda</u> düşmandılar."

<div align="right">(p. 27)</div>

What is obvious from the comparison of the sentence pair is that the meaning the adversative conjunction 'yet'brings to the sentence is attained in Turkish through the use of the corresponding adversative conjunction 'ama'plus an additional expression, which is 'aynı zamanda'. Thus, it is proper to contend that English and Turkish do not show exact overlap in their preference to use a type of conjunction to establish a specific sort of relation in a text. That is to say, English needs 'but' to establish an adversative relation in a text while Turkish uses the corresponding adversative conjunction plus an additional conjunction to establish a similar relationship. Undoubtedly, it should be the translator's duty to adjust the unusual uses to the traditional uses of the TL.

2.5.3.7. Conversational Implicatures

A person sitting in a room with some friends says 'I am cold'. What may be intended with this utterance? Does the person merely want the others to be aware of her/his situation? Or does s/he imply that someone should close the window for her/him? Yule (1996) calls the type of meaning conveying the genuine function of an utterance 'standard implicatures'while the type of meaning conveying a rhetorical function is called conversational implicatures. Applied to the utterance above, if it is used by the speaker to mean that he is simply cold, the meaning conveyed is standard implicatures. On the other

hand, if the speaker intends to make somebody close the window, the utterance used is considered to be a conversational implicatures.

A comment about competent language speakers made by Robinson (1997) deserves to be paid attention; "language speakers do not say what they mean, they omit crucial information, they conceal their true intentions, they lie, they exaggerate, they use irony or sarcasm, they speak metaphorically" (Robinson, 1997, p. 165). Therefore, it is not to be deemed to be an unusual instance for an utterance to convey a meaning which is not suggested through its surface structure. The question that needs to be asked is that 'Does a language's use of an utterance for a rhetorical function rather than the genuine function of the utterance pose problems for the translator in the process of translation?'

The answer comes from Baker (1992): "Conversational implicatures are often indeterminate. And an utterance may be open to several possible interpretations. This may or may not be intentional on the part of the speaker. In either case, it complicates the task of the translator who may knowingly or unknowingly eliminate certain possible interpretations of the original from the target text" (p. 228). To exemplify the problem the translator faces in translating instances of conversational implicatures, a reference to an instance where a conversational implicatures is used is cited below.

1. "Ne yapmalıydı şimdi? "Şoför efendi, iki buçuğun üstünü unuttunuz!"dese , şoför belki de, "<u>Ne biliyorsun unuttuğumu</u>?" diye bozabilirdi"

(Kemal, 1996, p. 23)

"What should he do now? If he said 'I am sorry but you have forgotten my change' the driver would probably reply as '<u>How do you know that I have forgotten?</u>' and would make him feel embarrassed."

(p. 23)

In effect, the Turkish language, especially the spoken language, is abundant in conversational implicatures. In the example above, the utterance 'Ne biliyorsun unuttuğumu?' in the form of a question is uttered by the speaker not to get a reply from the interlocutor as to the reason of the interlocutor's look but to bully him. That is to say, the genuine function of the interrogative sentence to question is not intended by the writer,

what is intended through this utterance is to make the addressee feel embarrassed upon what has been previously said by the addressee.

As for the issue whether the rhetorical function of the conversational implicatures is kept in the translated version, it can be said that however literally the utterance is translated into English, exact equivalence at pragmatic level between the original and the translated utterance is not attained. The translation of the original conversational implicatures as 'How do you know that I have forgotten?' indicates a perfect equivalence at formal level; however, the actual meaning of the utterance is not that much apparent in the translation. The question 'How do you know that I have forgotten'may carry the meaning that the owner of the utterance is surprised to see that the addressee has not forgotten what he himself has not forgotten. "Problems arise in translation when the function of such patterns is not recognized and a literal transfer of form distorts the original implicatures or conveys a different one" (Baker, 1992, p. 230). Baker (1992) is right in the suggestion that conversational implicatures pose problems for the translator, because conversational implicatures are open to several interpretations. The translator unknowingly ignoring the actual function and meaning of a conversational implicatures is said to put at risk the attainment of pragmatic equivalence between texts.

2. "Yok canım? karşılığını almışçasına öfkesi arttı".

<div align="right">(Kemal, 1996, p. 23)</div>

"As if the man had answered 'Are you serious' he got angrier".

<div align="right">(p. 23)</div>

The problems that are daunting to the translator springing from the languages' use of conversational implicatures to add strong meaning to propositions is more salient in the piece of conversation provided above. In Turkish, people unsatisfied by what an interlocutor suggests or people who want to express disbelief upon what an interlocutor says gets use of the utterance 'yok canım'. This informal way of expressing disbelief, dissatisfaction and disrespect for the addressee is structured as an interrogative sentence as it is apparent from the above citation. Despite the fact that the form of the utterance indicates interrogation, the function of this utterance is not to get a reply from the interlocutor. While the same rhetorical function of the conversational implicatures is

rendered in the translated version, the core meaning seems not to be conveyed in the translation. The translation of the conversational implicatures in the original as 'Are you serious?' implicates only disbelief while the original utterance implicates disbelief and disrespect at the same time.

It can be concluded that languages may allow the speakers to attribute functions different from the standard genuine functions to some utterances. That is to say, an interrogative sentence may be uttered with the intention to reprimand, or to order, or to convince, and so on, which refers to conversational implicature.

Although many languages may resort to conversational implicatures in certain instances, there is not a common ground across these languages as to how to produce conversational implicatures. Thus, the translation of conversational implicatures across languages may pose difficulties for the translator in that the translator not knowing that an utterance in the TL is an instance of conversational implicatures may render literally the utterance and thus may ignore the rhetorical function of the conversational implicatures.

Throughout the second chapter what has been discussed can be summarized as in the following; although the practice of translation is revealed by the literature of translation to hark back to the year 3000 BC, it has its origin in the scene where our first ancestors appeared in the history. The definiteness of this suggestion that the practice of translation has been performed since the first human beings is sparked from how Roman Jakobson described translation. Jakobson contending that translation is not an activity done across languages distinguishes three types of translation, which are intralingual, interlingual and intersemiotics (Bassnet, 1991). Intralingual means rewording in the same language, interlingual is rewording across languages, intersemiotics means the conversion of sign language into verbal language (Munday, 2001). Thus, relying on Jakobson's definition of translation, it can be said that the activity should have been performed by the first human beings, for it is a known fact that people at the very ancient times used to write on the walls of their caves to communicate, and then these signs were replaced by verbal signs, and later on the signs of each community were made known among other communities for several reasons.

Translation- interlingual translation- have been motivated by several reasons such as the necessity to communicate, the will of nations to improve their literature and language, the need of nations to catch up with the developing technology and science, and the need to back up art.

Translation having the referred motivations behind turned out to be a discipline in time by the effort made by some authorities of translation. The motivation behind the effort was to find out the problems that may pose problems for the translator in the process of translation and to suggest ways to deal with the problems. Thus, just like any other discipline, the discipline of translation aimed to provide a basis for the strategies to be used by the translator in the process of translation; just like any other discipline, the discipline of translation aimed to lead the translator in the process of translation through a sound theory.

In the pursuit of forming the theory for the discipline, translation authorities have attempted to come up with some ideas as to what should be the translator's goal along with how to achieve this through the act of translating. The theoreticians have been able to find a common ground as to the ultimate goal despite some disagreements among the theoreticians as to how to achieve this. The ultimate responsibility of the translator is to attain equivalence between the TL and SL. However, the initially accepted view as to how to achieve equivalence centered on sameness between the form of the target text and the form of the source text. Yet studies in the nature of languages revealed that language is bound up with culture into where the language was born; that no two cultures can be the same, thus that no two languages can be the same; that everything said in one language cannot be rendered into another language; that although universal concepts can be translated, culture-specific and language-specific concepts cannot be translated. Therefore, the tendency to regard equivalence as exact correspondence among languages has been replaced by a new inclination to study equivalence at several levels: pragmatic level, and formal level which has the subtitles of word and above word level and grammatical level.

It should be noted that the effort to find out how to achieve equivalence at pragmatic and formal levels have also revealed differences among languages, the differences which are considered to pose problems for the translator in the process of translation. That is to say, the search for equivalence between any two texts inevitably results in revealing the

differences between these texts, and how these differences turned out to be translation problems.

2.6. About the Book

"In this breathtaking memoir, *Istanbul: Memories and the City*, Orhan Pamuk braids together an account of his birth as a writer with a haunting tribute to Turkey's great metropolis-a city of ruins and end-of-empire melancholy-where he has spent his life." (Reese, 2005).

"In *Istanbul: Memories and the City*, the author mingles 'personal memoir with cultural history', and a fascinating read it is too for anyone who has even the slighest acquaintance with this fabled bridge between east and west" (The Economist, 2005).

"His entire book, which is essentially a kind of autobiography, is also a declaration of his imaginative fusion with the city of his birth and lifelong residence." (Morris, 2005).

"Istanbul tells of an invisible melancholy and the way it acts on an imaginative young man, aggrieving him but pricking his creativity." (De Bellaigue, 2005).

The book *Istanbul: Memories and the City* by Pamuk is, indeed, a mixture of a memoir and a memory of Istanbul. Pamuk describes his childhood, early and late adolescence giving the readers deep insight into his relationship with his mother who was grieved by her husband's acts of betrayal, with his father who would not be at home most of the time, with his brother who would get a rise out of him, with his grandmother who used to stay at home and host her friends. What Pamuk depicts in the book leaves the impression that he was born into and grew up in a family that was overhelmed by the feeling of melancholy stemming from the quarrel the relatives had about money and from the arguments the author's parents usually had on their weakening relationship.

It seems that the melancholy prevalent at his home reaches beyond his house to the city. Istanbul which was once the dazzling capital of the great Ottoman Empire began to lose what it possessed that would add to its beauty and power. In effect, what was responsible for the losses has been changes. "Change generates loss; loss triggers

melancholy" (Shafak, 2005). Fire, neglect and the reforming zeal of city developers paved the way for the collapse and demolition of the imperial mansions, the gorgeous fountains and the waterside *yalıs* which were all reminiscent of the past represented by the Ottoman Empire (De Bellaigue, 2005). Pamuk expresses that with each loss, the residents of Istanbul got depressed more. "Still the melancholy of this dying culture was all around us…" (p. 27). Yet, this does not retain his great love for the city.

It is to be noted that what makes the book significant for this thesis is that it provides deep insight into the Turkish culture and history, which are obscure to the target readers.

…Pamuk's city, past and present, is intimately his own. And that is an obstacle for a foreign reviewer of this wonderful work. Pamuk has lived a life so strangely different from ours that I find it difficult to assess his book as a work of biography. Which of us, after all, has grown up in an apartment block specifically built to house, on each of its eight floors, a different branch of our own family? How many have courted a girl in direct competition with a matchmaker employed by our prospective mother-in- law? Packs of wild dogs do not frequent our city streets. Wooden palaces do not burn on our waterfronts (Morris, 2005).

And since the book reflects aspects of culture and history that are peculiar to Turkish, it is likely that the translator faces some problems rendering the parts of the original text that are culture-loaden into English; thus what is to be searched for is the way the translator achieves to attain equivalence so as to ensure that the target readers are left with the same impression and impact.

2.7. About the Writer, Orhan Pamuk

2.7.1. A Brief Overview of His Life

"I was born in the middle of the night on June 1952, in a small private hospital in Moda" (Pamuk, 2005, p. 7). Being born into a well-to-do family, his welfare both as a child and an adolescent were always concerned. " If it were a matter of wealth, then I could certainly count myself fortunate to have been born into an affluent family" (p. 7). Thus, he

recieved a good education in every stage of his educational life. Pamuk finished his primary education in Nişantaşı; and he attended Işık and Şişli Terakki High School and graduated from Robert Academy where he spent four years.

Apart from his success at school, he also had a special talent for art. The fact that he started drawing and painting at a very early age was a good sign of his current artistic achievements.

"One evening many years later, I asked my father how they had come to recognize my gift for art. 'You did a drawing of a tree,' he told me, and 'then you put a crow on one of the branches. Your mother and I just looked at each other. Because the crow was perched on the branch just the way a real crow would be" (p. 133).

When he started studying architecture at the University of Istanbul Technical University, Pamuk had already improved his talent for drawing and painting. However, this long-lasting adventure of drawing and painting came to an end by his mother's discouraging remarks on art of painting.

"If you do not become an architect or find some other way to make a living, you'll become one of those poor, neurotic Turkish artists who have no choice but to depend on the mercy of the rich and the powerful-do you understand that? You do, of course- no one in this country can get by just painting." (p. 329).

It seems that his mother's speech have been a turning point in his life, for he left studying architecture and continued his university education in the University of Istanbul studying journalism shortly thereafter. More important, wandering through the dark streets of Istanbul the night when he had the quarrel with his mother about his career, he said "I do not want to be an artist. I am going to be a writer" (p. 333).

2.7.2. Acclaim for Pamuk's Works

Pamuk's *Cevdet Bey ve Oğulları* whose plot is about the life of family that had been trading for three generation in Nişantaşı was his first award-winning novel. In 1979 Pamuk

received the Milliyet Publication award for the novel and in 1983 he won the Orhan Kemal award for the same novel.

Another first for his literary career is that the novel *The White Castle* published in 1985 brought him an international reputation. The book which is plotted about the friendship and tension between an Ottoman intellectual and a Venetian slave was translated into numerous languages.

Pamuk's *The Black Book* was at the heart of literary criticism in 1990 when it was published.

In 1994 Pamuk received positive critism for his book *The New Life,* because the book had a rich content. Thus, the book was among the best-sellers in Turkey.

The book *My Name is Red* recieved a warm welcome from all over the world. The book whose plot is about the life of Ottoman artists strengtened the international reputation of Pamuk as a writer. He received three awards for the novel, one of which is the well-known Impac Dublin Award (2003).

Pamuk maintained his success in literature by *Snow* which was published in 2002. The book was translated into thirty languages and it sold well all around the world.

And in 2006 he was awarded the Nobel Prize for literature.

His work *Istanbul* is acclaimed by A San Francisco Chronicle, Financial Times, and Washington Post Book World as the best book of the year.

2.8. About the Translator of *Istanbul: Memories and the City*, Maureen Freely

Maureen Freely who is a US journalist, novelist, lecturer and translator was born in Neptune, New Jersey in 1952. She now lives in England, where she gives lecture in how to be a creative novelist at the University of Warwick. Freely is also an occasional contributor to The Guardian, The Independent, The Observer and The Sunny Times

newspapers (Wicipedia, 2009). As a novelist, Freely has several works of literature; *The Life of the Party (1986), Mother's Helper (1982), Under the Volcano (1994), The Stork Clup (1995), Pandora's Clock, The Other Rebecca (2000),* and *The Parent Tap (2002), Enlightenment* (2008) . And as a translator, she is already known to have "translated several works by the Nobel Prize-winning writer Orhan Pamuk" (Literature Matters, 2007); *Snow, The Black Book, Other Colours: Essays and a story, Istanbul: Memories and the City.*

What is interesting to learn about Freely is not that she is a versatile person but that Turkey has a determining role in her career as a translator in that although Freely was born in New Jersey, she grew up in Turkey, because his father John Freely started working as a lecturer at the University of Boğaziçi (it was called Robert College then) in 1960, thus with her family she moved to Istanbul. When Freely left Istanbul at the age of eighteen to complete university education at the University of Harvord after graduating from Robert Academy, she could speak Turkish very well. As a guest at a ceminar about translation held at the University of Kadir Has, she stated that she had spent her life in Istanbul in her youth and that she could speak Turkish almost as good as a Turkish speaker (Kolukısa, 2006). Thus, it can be said that Freely's good command of the Turkish language was the inspiration for Pamuk's proposal that his first work *Snow* should be translated by Freely.

In an interview with Kolukısa (2006), Freely expressed: "When Orhan asked me to translate *Snow* whose Turkish version I had already read, I was really surprised". In time, Pamuk and Freely have established friendship and working relationship. Thus, Freely has translated Pamuk's latest works such as *The Black Book, Other Colours: Essays and a story, Istanbul: Memories and the City*. It can be said that the close relationship between Pamuk and Freely is fundemantal to the success of the translations of Pamuk's works.

CHAPTER THREE

3. ANALYSIS

3.1. Methodology

The aim of this thesis is to enquire into Orhan Pamuk's celebrated novel *İstanbul: Hatıralar ve Şehir* and its English version *Istanbul: Memories and the City* in order to search for equivalence considering how the translator has solved the particular translation problems of the SL text. The analysis of the original novel and its English translation was carried out in three sections, under three general headings; equivalence at pragmatic level, equivalence at word and above word level, equivalence at grammatical level. In each section, representative sample of sentences were grouped under the following headings; coherence, register, setting, time, function at pragmatic level; lexical items that do not exist in the TL, metaphors, metonymy, synecdoche, hyperbole, euphemism, loan words, proper nouns, neologisms, cultural words at word level; idioms, and collocations above word level; word order, tense system, person reference, plurality, shifts, and cohesion at grammatical level.

The original book, *İstanbul: Hatıralar ve Şehir*, was read with intensity of concentration before the analysis in order to determine and underline words, phrases, clauses and sentences that might pose difficulties for the translator in the course of translation. And the translated version of the original book, *Istanbul: Memories and the City*, was used to find out how the translator dealt with the language units that were supposed to pose problems for the translator, and to find out what procedures were used to attain equivalence in the course of translation.

The analysis was based on a comparison of the original and the translated version. Therefore, the original sentences and the translated version of these sentences were paired

together. The language items in the original sentences that might pose difficulty for the translator and the translated version of the language items were underlined to highlight the exact source of difficulty. And each pairing was followed by the discussion of the following issues: what procedure was adopted by the translator in a particular pairing in order to achieve equivalence, what the leading motive of the translator was in adopting a particular procedure in the course of translation, whether the translation of a sentence that was assumed to be problematic was successful in conveying the intended meaning of the original, and more important, whether the translation of a sentence that was assumed to be problematic indicative of meaning loss or meaning divergence.

3.2. Equivalence at Pragmatic Level

3.2.1. Coherence

"Whether a text coheres or not depends on the ability of the reader to make sense of it by relating it to what s/he already knows or to a familiar world, whether this world is real or fictional" (Baker, 1991, p. 221). Thus, it should be the duty of the translator to provide the information that the translator supposes to be lacked by the target readership.

Some pairs of sentences are presented below to demonstrate the attempt of the translator of the novel 'Istanbul' to attain coherence.

1. "Ben doğmadan yüz iki yıl önce İstanbul'a geldiğinde şehrin kalabalığı ve değişkenliğinden etkilenen Flaubert, bir mektubunda <u>Constantinopolis</u>'in yüz yıl sonra dünyanın başkenti olacağına inanmıştı." (p. 14)

" Flaubert, who visited İstanbul a hundred and two years before my birth, was struck by the variety of life in its teeming streets; in one of his letters he predicted that in a century's time <u>it</u> would be the capital of the world." (p. 6)

Though being a proper noun, the word 'Constantinopolis' which is the name used to refer to İstanbul when it was under the rule of the Roman Empire is not transferred into English, rather the translator renders the word into English by 'it'. The reason why the

translator does not transfer the word into English is most probably that since the target readership may not have a background information as to the history of 'İstanbul', the target readers may not infer that İstanbul and Constantinopolis refers to the same city. Thus, the translator bearing in mind the possibility that the target readers may fail to infer the same message from the sentence renders the proper noun by the pronoun 'it'. It is proper to conclude that the translator adopts target reader-based translation procedure in this specific instance.

2. "<u>Dinin</u> taleplerinden kurtulmanın dışında Batılılaşmanın ne işe yarayacağı çok fazla bilinmediği için…" (p. 18)

" Although everyone knew it as a freedom from the laws of <u>Islam</u>, no one was sure what else Westernisation was good for." (p. 10)

What catches our attention is that the underlined word 'din' in the original sentence is translated into English not as 'religion' but as 'Islam'. Although in the original sentence the name of the religion is not made specific, the translator specifies it in the translated version. The reason is most probably that in the sentence previous to the original sentence there has been a reference to 'Ramadan' which is a period when the religious activity of fasting is to be done according to the rules of Islam. The translator supposing that not every target reader knows to which religion the activity of fasting belongs made the name of the religion explicit so that the text coheres for the target readership. It appears that the translator adopts a target-reader based translation procedure.

3. " Babaannemde Osmanlı haremine yüzıllarca uzun boylu güzel kız yollayan <u>Çerkez kanı</u> vardı." (p. 19)

"My paternal grandmother was Circassian <u>(Circassian girls, famous for being tall and beautiful</u>, were very popular in Ottoman harems)." (p. 11)

What is apparent is that the translator adds extra information to the translation as to the Circassian girls. Although in the original sentence there is not included any information as to why and how popular Circassian girls were in Ottoman harems, the translator provides

the target readership with this extra information. The reason why the translator gives further detail on the popularity of the girls is most probably the translator's assumption that the target readeship needs to know more about the association between the Ottoman Empire and the Circassian girls. The original audience knows that Circassian girls are very popular in harems; however, the target audience does not. Thus, the translator feels the obligation to fill in the gaps in the target readers' minds. It is obvious that the translator becomes visible whenever she feels that the target readership may lack the background knowledge that is needed to attribute meaning to a proposition.

4. "Bir zamanlar Osmanlı Devleti'nin Batılı misafirlerinin ağırlandığı hariciye konağı, <u>Abdülhamit'</u>in kızlarının konakları ya da yanık, yıkık konak kalıntıları apartman binaları tarafından daha bütünüyle yok edilmemişti" (p. 33)

"The rest –those mansions where Ottoman officials had once entertained foreign emissaries, and <u>those of the nineteenth-century sultan Abdülhamit II'</u> daughters…<u>By the late fifties</u>, most of them had been burned down or demolished to make way for apartment buildings." (p. 24)

Obviously, the translator gives additional information as to who Abdülhamit is in the translated version despite the fact that the original sentence does not include this further information about Abdülhamit. The reason is that since Abdülhamit was one of the sultans ruling the Ottoman Empire, the English reader may not have any knowledge about who he is. Without the knowledge of the reference of the proper name Abdülhamit, the text lacks coherence for the target readership. Therefore, the translator provides the target readership with the background information about the position of the Abdülhamit in the Ottoman Empire and about the period he lived. The addition of the information about the sultan referred indicates that the translator's top priority is to make the content of the original novel familiar for the target readership.

5. "Boğaz kelimesinin Türkçedeki asıl anlamıyla 'hava almak' işi kafamda böyle birbirine karıştı." (p. 53)

"The Turkish word for Bosphorus for fresh air is the same as the word for throat, and after that winter I always associated the Bosphorus with fresh air." (p. 42)

The Turkish speaker knows that the word used to refer to Bosphorus is the same as the word used to refer to the body part known as 'throat' in English. However, since the target readers may not know the connection between 'Bosphorus' and 'throat', the translator provides additional information as to the connection between them, which will guarantee coherence in the translated text. The translator seems to adopt a target reader-based translation procedure, for the translator adds the information supposed to be lacked by the target readers.

6. "Bizler kaybolup giden bu Osmanlı kültürü için biraz kederlensek bile Cumhuriyet'in zenginlerinden olduğumuz için 'Boğaziçi Medeniyeti' bize kayıp duygusu ve hüzünden çok büyük bir medeniyetin uzantısı olmanın gururunu ve teselli duygusunu verirdi." (p. 64)

"The vestiges of the vanishing Ottoman culture, however mournful, did not criple us: we belonged, after all, to the nouveau riche of the Republican era, so the last traces of A.Ş. Hisar's Bosphorus Civilisation were in fact a reassurance." (p. 53)

The translator seems to add extra information about the writer of the book of 'Boğaziçi Medeniyeti', although the original sentence does not specify the owner of the 'Bosphorus Civilisation'. It is to be said that in the pages of the novel previous to the page which shows the original sentence above, the writer of the product in question has been specified; thus, the writer does not feel the need to repeat the person. However, the translator bearing in mind the fact that the target readership is just acquainted with the history of Istanbul and with the Turkish writers interested in Istanbul, finds it necessary to make frequent repetitions, which points to translator's tendecy to prioritize the needs and expectations of the target readers.

7. "Romancı Ahmet Hamdi Tanpınar bugün yok olan ve Melling'in resimlerinden tanıdığımız bu sütunlu, neoklasik Avrupa tarzı yapının boğaz'ın kimliğine uyduğunu, hatta 'karışık zevk' dediği şeyin yaratılmasında etkin olduğunu söyler." (p. 68)

"…the novelist Ahmet Hamdi Tanpınar would later call a 'hybrid style': <u>a new Ottoman architecture that successfully combined motifs of Western and traditional origin</u>." (p. 56)

What is apparent is that the translator adds extra information to the translated version in the pursuit of making the term underlined in the original sentence familiar to the target readers. The translator feels that the target audience may not make sense of the literal translation of 'karışık zevk' as 'hybird style'; thus, the target readership is provided with the information that what is meant by 'karışık zevk' is a combination of the Western and traditional style, which demonstrates that the top priority of the translator is to meet the needs of the target audience.

8. "<u>Melling yüzünden</u> III. Selim'den önceki Osmanlı çağları bana çok uzakmış gibi gözükür." (p. 74)

"It's <u>because Melling gives us such precise images of a culture in transition</u> that the Ottoman Empire before Selim III seems so very distant." (p. 63)

In this very instance, the translator does not give additional information as to a person or a special term or an event belonging to a certain era in the history of Turkey. Rather, the translator eloborates on the suggestion put forward by the original writer. It is to be said that the original sentence is not comprehensive enough to indicate in what ways Melling is responsible for the writer's assumption that the Ottoman Empire before Selim is distant. Actually, the isolation of the sentence from its surrounding may lead a reader to suppose that the writer blames Melling, for to say '…nin üzünden' in Turkish may arouse the feeling that somebody is blaming somebody or something for some reasons. However, the writer aims to pay tribute to Melling, for Melling's drawings and paintings depict pretty well the era when Selim was the ruler. This obscurity of the expression in the original sentence seems to be noticed by the translator, for the translator makes it explicit how Melling gives the writer the impression that the era before Selim III is distant. It appears that the translator aims to ensure the clear understanding of the message by the target readership.

9. "Hüzünlenmeyeyim diye bana çok iyi davrandığını, ilk dakikadan başlayarak daha arabadayken (Chevrolet) 'Senin için Çetin'e akşama yoğurt aldırıyorum' dediğini, yoğurt ile ilgilenmezken bir şoförleri olduğu için etkilendiğimi hatırlıyorum." (p. 86)

"She did everything she could to make sure I was not upset − the moment we were in the car (a 1956 Chevrolet, very popular in Istanbul throughout the sixties) she said, 'I have asked Çetin to bring you some yoghurt this evening', and I remember having no interest in yoghurt but a great interest in the fact that they had a chauffeur." (p. 74)

What is apparent is that after the generic name 'car' the writer presents within paranthesis 'Chevrolet' which is an American car company's trademark. The Turkish reader will recall the time when the car was a symbol of wealth among well-to-do families in Istanbul. However, the translator feeling that the target readership is to be provided with the information that it was popular in Istanbul throughout the sixties adds this information to the translated version, which indicates that the translator bears in mind the expectation of the target audience.

10. "…Brezilya ile bezelye arasında bir ilişki olduğuna (Brezilya bayrağında kocaman bir bezelye vardır)…" (p. 87)

"there must be a link between peas and Brazil; − not just because Brazil is Brezilya in Turkish and the word for pea is bezelye but also because the Brazilian flag has, it seems, an enormous pea on it…" (p. 75)

The resemblance of the words 'Brazil' and 'pea' in terms of both spelling and pronounciation is peculiar to Turkish language, for in Turkish the words are spelled and pronounced respectively as 'Brezilya' and 'bezelye'. Therefore, while the writer expresses that there is a link between the words, the target readers may not make sense in what ways there can be a link between these words, for English equivalents of these words do not carry a similiar association. Thus the translator transferes the Turkish words suggested to bear resemblance into translation along with their English equivalents so as to make the target readers notice the association, which agains shows that the translator makes additions whenever necessary.

11. " … her sene bir dakika bütün şehir Atatürk'ü anmak için inançla hiç kıpırdamadan saygı duruşuna geçerken uzaktan hepsi bir anda öten vapur düdüklerinden…" (p. 101)

" …of all the ships in the sea sounding their horns at the same time as the city comes to a halt to salute the memory of Atatürk <u>at 9.05 on the morning of 10 November</u>…" (p. 88)

Needless to say, every single Turkish citizen knows when to salute the memory of our hero, Atatürk, every year. That's why the writer does not give the exact date of the salute in the original text. However, since the target readers lack the information as to the exact date of the salute, the translator informs them of the exact time and date of the salute in the translated version. The translator feels the need to equip the target audience with what date and time is referred by 'her sene',which indicates that the translator top priority is to meet the needs of the target readers rather than to stick to the original text.

12. "Bu noktada hüzün tek bir kişinin ruh halini anlatan melankoli duygusundan iyice uzaklaşır ve Claude Levi-Strauss'un Tristes Tropiques'de kullandığına benzer bir anlama yaklaşır." (p. 101)

"So there is a great metaphysical distance between hüzün and the melancholy of <u>Burton's solitary individual;</u> there is, however, an affinity between hüzün and another form of melancholy described by Claude Levi-Strauss in Tristes Tropiques." (p. 89)

What is obvious is that although the original sentence does not include the information about to whom the expression 'solitary individual' belongs, the translated version does. It is to be noted that in the pages previous to the one where the original sentence above is cited, there is a mention of the name 'Burton', the father of the expression. Thus, the writer does not feel the need to repeat the name 'Burton'. However, the translator does not avoid the repetition of the father of the thought in the pursuit of ensuring the understanding of the target readers and the attainment of coherence within the text. It appears that the top priority of the translator is to ensure that the translated version reads well for the target readership.

13. "Mari adlı bir Yahudi kızın uzun uzun <u>hamursuz bayramından</u> söz ettiğini…"

(p. 122)

"I remember a Jewish girl called Mari telling us all about <u>Passover</u>…" (p. 112)

As it can be understood from the original sentence, the holiday celebrated by the Jewish known as 'Passover' is mentioned by the original writer as 'hamursuz bayramı'. The writer's motive is probably that he wants to ensure that the text is coherent for the Turkish readers; he drew an analogy between the holidays in Turkish culture and the Jewish holiday. However, the translation of the writer's description of the holiday as 'hamursuz bayramı' turns out to be 'Passover'. Being sure that the target readers are already familiar with the holiday, the translator provides the special name of the holiday. The translator bears in mind what is needed by the original audience and what is not; and since the translator assumes that the target readers do not need the expression related to the Jewish holiday as worded by the original writer, the translator omits the expression and replaces it by the term as is known by the target audience.

14. "Victor Hugo'nun yalnız oyun ve şiirlerinden değil, romantik ve mücadeleci tutumundan da etkilenmiş olan <u>Namık Kemal</u>, 1867'de Tasvir-i Efkar gazetesine Ramazan mektupları yazmış…" (p. 132)

"In 1867, Namık Kemal, <u>whose name would become one of the most important in the modern Turkish canon</u>, and who admired Victor Hugo not only for his drama and poetry but also for his romantic combativeness, wrote a series of letters in the newspaper Tasvir-i Efkar about everyday life in Istanbul during Ramazan…" (p. 125)

Namık Kemal who is recognized by any Turkish person may not be known by the target readers; and thus, the target readers not knowing the literary personality of him may fail to make a connection between him and Victor Hugo who is also a literary figure; and the target readers failing to make connection between Victor Hugo and Namık Kemal may not understand the point intended by the writer, which will result in loss of meaning. In order to avoid the occurence of meaning loss, the translator adds the extra information about Namık Kemal − that he is a prominent figure in modern Turkish canon− to the

translated version so as to make the target readers establish connection between Victor Hugo and Namık Kemal.

15. "…radyoda iftar saatinin yaklaşmakta olduğunu sezdiren ney çalarken babaannemle misafirleri sanki sabahtan beri açmışlar gibi sabırsızlıkla 'Daha ne kadar var?' diye sorarlar…" (p. 173)

"…when the flute music on the radio indicated that the time for breaking the fast was near, they would eye the table as hungrily as if they, like the ordinary Muslims who made up 95 per cent of this country, had gone without food since dawn." (p. 164)

As it is apparent, despite the fact that the original sentence does not include any information about the religion of the majority of the Turkish population, the translated version includes the information that 'Muslims made up 95 per cent of this country'. The motive underlying the translator's decision to include the information about the religion of the population is that the translator wants to reflect the writer's implied sarcasm as to his family's attitude towards the religion as opposed to that of the majority of the population. To be more clear, as it is understood from the original sentence, the writer expresses that although his grandmother and her companions never used to fast in Ramadan, they would act as if they did when breaking the fast was near in the days of Ramadan. This expression of the writer is not without a sarcastic tone. The translator reflects an equal sarcastic tone in the translated version by adding the clause 'unlike the ordinary Muslims who make up the 95 per cent of the country' to the translated version. It is apparent a target-reader-based translation procedure is adopted by the translator.

15. "Türkiye'nin ikinci en büyük zengin ailesinin başı, Adana'dan İstanbul'a gelip yerleşmiş olan ikinci kuşak zengin Sakıp Sabancı, İstanbullu 'sonradan görme' bulunarak küçümsenen bu rahatlığı, tuhaf görünüşünün de yardımıyla huzursuz edici bir acaiplik yüzünden herkesin gülüp arkasından alay ettiği bir kişidir belki ama servetini teşhir etme konusundaki taşralı cesareti sayesinde de 1990'dan sonra, tıpkı New York'taki Frick gibi kendi evinde İstanbul'un en iyi özel müzesini o kurabilmiştir. (p. 181)

" One such second-generation industrialist, Sakıp Sabancı, now the head of Turkey's second richest family, was derided for his nouveau-riche ostentation, his odd opinions and his unconventional behaviour, but it was his provincial courage that allowed him to follow <u>Frick</u>'s example and turn his own into Istanbul's finest private museum." (p. 171)

It is proper to restate that not infrequently the translator feels the need to make some additions to the translated version if the translator thinks that the target audience needs further information or explanation about an event, a person or a term. Likewise, the translator may feel the need to omit an information if s/he thinks that the target audience is already familiar with, and that repetititon of the information may be odd and boring.

And for this very instance, it can be said that the translator chooses to omit information that the translator believes to be possessed by the target audience. To be more clear, while drawing an analogy between the two rich men, Sakıp Sabancı from Turkey and Frick from New York, the writer provides the original audience − most of whom may not know who Frick is − with the information that Frick is in New York. However, the translator knowing what the target readership expects and needs omits the information about Frick's location, for the target readership is supposed to know where he comes from. It is apparent that what the translator takes into consideration most is the needs and expectations of the target audience.

16. "Dedemden kalan paralar bittikten sonra, babam yıllarca yanında çalışmak zorunda kaldığı <u>Vehbi Koç'un</u> yalnızca taşralı aksanıyla ya da babası kadar zeki bulmadığı oğlunun kavrama eksiklikleriyle neşeyle alay etmez, öfke anlarında servetinin arkasında İkinci Dünya Savaşı sırasındaki kuyruklar ve kıtlıklar olduğunu anlatırdı." (p. 181)

"After my grandfather's money ran out, and my father was forced to work for many years for <u>Vehbi Koç,</u> <u>the head of Turkey's other leading industrialist family</u>, he did not content himself with making fun of his boss's provincial accent or the intellectual shortcomings of his less brillant son − in his manner of anger, my father would say that the family had made its fortune during the Second World War and that it had not a little to do with famines and food queues the country had had to endure during that period" (p. 171)

The target readers are to be equipped with the information about the person cited as an example in the original sentence so that they can relate the utterances and can understand in what ways the person cited in the example builds the idea suggested through the sentences. Thus, the translator adds the extra information '…Vehbi Koç, the head of Turkey's other leading industrialist family' to the translated version. The target readers most probably do not know the wealth possessed by Vehbi Koç. The original audience definitely knows it but not the target audience. Thus, the translator makes the point explicit so that the message is received properly by the target audience. What is apparent is that the translator does not let the target readers to struggle on their own to make connection between the propositions. The translator, in effect, helps the target audience sense properly what is suggested in the sentence by providing additional information as to the person being referred to.

17. "Başka bir örnek de, bir zamanlar Rus aristkrotlarının yaptığı gibi, Avrupa'dan çocuklara dil öğretsin diye bir dadı getirmek ve Anna Karenina'da olduğu gibi ve pek çok tanıdık ailenin başına geldiği gibi, evin beefendisinin bu dadıyla bir kaçamak yaşamasıydı." (p. 182)

"Often, too, the Western longing produced tales with echos of Anna Karenina: a rich family would hire a foreign nanny to teach the children her language − only for the man of the house to run off with her." (p. 173)

The expression in the original sentence 'Rus aristokratlarının yaptığı gibi' is omitted in the translated version. The translator may omit the expression supposing that the reference to the tale of Anna Karenina compensates for the omission of the expression in the belief that the Russian family hiring Nanny Anna is already known by the target readership to belong to Russian aristocracy. The translator bears in mind what the target readers know so as not repeat the information that is already known by the target readers, which shows that the target audience determines to a great extent the way the translator works.

18. "Yayımlandığında, başta Yahya Kemal olmak üzere dönemin önde gelen Türk yazarlarını çok gücendiren bu laflara böyle durumlarda günümüzde yapıldığı gibi popüler

Türk basını, gazete ve dergilerde cevap yetiştirmemiş, İstanbullu Türk aydınları hakaretleri milletten sır gibi saklayıp için için üzülmüşlerdir." (p. 223)

"When <u>Marche Turque</u> was first published, Yahya Kemal, then the foremost Turkish poet, was deeply offended, but instead of publishing a response in the popular press as a writer might do today, he and the other Turkish intellectuals hid their injury like a guilty secret and grieved in private." (p. 213)

It is to be noted that the translator specifies the name of the book published as 'Marche Turque', although there is not any reference to it in the original sentence or in the surrounding original sentences. The book in question produced by the French writer Andre Gide shows its writers impressions of Turkey. Yet more important than the content of the book is the reason why the translator includes the name of the book in the translated version despite the fact that the writer does not mention its name. The underling motive may be the translator's assumption that the target readers may need to be informed of the source of the book. The needs of the target audience is the top priority of the translator.

19. "… İstanbul sokaklarında aynı anda Türkçe, Rumca, Ermenice, İtalyanca, Fransızca ve İngilizce (ve son ikisinden daha çok da <u>Ladino</u> diye eklemeliydi) konuşulduğunu…" (p. 226)

"… in the streets of Istanbul you could hear Turkish, Greek, Armenian, Italian, French and English (and more than either of the last two languages, Ladino, <u>the medieval Spanish of the Jews who had come to Istanbul after the Inquisition</u>)…" (p. 215)

The underlined word 'Ladino' in the original sentence is used to refer to the language which originated from Spanish; and which flourished by borrowing words from some languages such as Arabic, Hebrew, Greek, Turkish, French; and which was first used by the Jews who were cast away from Spain in the fifteenth century and thereafter moved to Istanbul to live under the rule of the Ottoman Empire.

What is apparent is that although the writer does not provide any additional information as to the birth of the language of Ladino, the translator presents in the translated version

the extra information that ' Ladino is the medieval Spanish of the Jews who had come to Istanbul after the Inquisition'. The reason why the translator adds the information although it is not included in the original sentence may be that the translator feels that not knowing to what language 'Ladino' refers to may hinder the understanding of the target audience. And it is highly possible that the target audience may not know it, for the language is spoken by the Jews that moved to Istanbul after the Inquisition. Supposing that the target audience may find the word obscure, the translator adds a brief information to the translated version. It is to be said that the translator's decision to include the information that is supposed to be lacked by the target readership points to the target-reader-oriented translation.

20. "Sonra bu fakir ve yıkıntı mahallede 'nasılsa ayakta kalmış büyük ve ahşap bir Hamit devri konağından' gelen kadın seslerine…" (p. 232)

"…he hears women's voices coming from 'a big wooden mansion from the Abdülhamit period that is only just managing to stay in one piece…" (p. 222)

What is apparent is that although in the original sentence one of the latest Sultans of the Ottoman Empire is referred to as 'Hamit' which is the short form of the name Abdülhamit, the translator gives the long form of the name in the translated version. The reason for this may be that through the novel the Sultan has been introduced as Abdülhamit and the translator may find it proper to use the name as it has been intoroduced to the target readers. It should be noted that the translator adopts a target-audience-based procedure of translating.

21. "…tıpkı az sonra resmin bir kenarına kendimi önemseyerek atacağım imzam gibi…" (p. 264)

"Like the signature I would later place into the lower right-hand corner…" (p. 254)

As it has been agreed while discussing the issue of coherence in the previous chapter, the translator's duty is to build on what is already known by the target readership or to make the target readership familiar with a notion that is not known to them. In this very

instance, it seems that the writer builds on what is known by the target readership. To put it another way, it can be said that although the writer does not mention where to place the signature in the paper, the translator indicates the placement of the signature as the lower right-hand, which is known to be the usual part of the paper to be signed by the artists. The translator supposing that the target readership expects the signature to be put in the lower-hand corner by the artist renders the original phrase 'resmin bir kenarına' (at any corner of the drawing) into English accordingly. It appears that along with the additions, the translator may need to make some modifications to the original sentence in order to comply with the expectations of the target readers, which indicates that the translator adopts target-reader-oriented translation procedure.

22. " …toplumun kendisine boyun eğmeyen iyi insanları dışarı ittiğini göstermek için sık sık 'you are pushed' diyen bir hocaya sınıftan bazı alaycılar 'yes sir you are pushed' diye ikide bir cevap yetiştirirken, yalnızca son kelimenin Türkçedeki bir hakaretle okunuşunun aynı olduğunu bilmeyen…" (p. 291)

"One teacher who often made a point of explaining the fate of a good person who refused to bow society, often used the prase 'you are pushed'; a few of the jokers in the class kept saying 'Yes, sir, you are pushed', and the teacher was never the wiser about a Turkish word that sounded just like 'pushed' and meant queer…" (p. 281)

The thing to be said about the instance of translation cited above is that since the target readership does not know the negative connotation of the Turkish word which is used to insult somebody and which is pronounced nearly the same as the English word 'pushed', the translator seems to feel the need to make explicit the point of joke by indicating the negative meaning of the Turkish word in the translated version. The translator supposing that without this brief explanation the target readers will most probably fail to understand the point emphasized by the writer adds extra sentences to the translated version. And the translator's inclination to make every single obscure proposition or notion explicit points to adopting a translation procedure that places the understanding of the target readership at the top of the priorities.

23. "<u>Evliya Çelebi'nin Seyahatname'sine</u> modern Türk devletinin 'kısaltmaları' ve üstü örtülü sansürlerine takılmadan şöyle gelişigüzel bir bakınca,…" (p. 159)

"A random perusal of any prominent Ottoman writer, say, <u>the works of the seventeenth-century traveller, Evliya Çelebi</u>, is enough to understand how literary convention…" (p. 150)

The Turkish reader will call in mind the traveller identity of Evliya Çelebi upon reading the original sentence above. In effect, this aspect of his identity is what is of great importance in the original sentence. However, since the same association might not be made by the target readership-which is quite normal, for the target readers does not have a background information as to the identity of Evliya Çelebi − the target readership may fail to get the core meaning of the sentence. What is apparent is that although the writer does not provide any information about neither the period when Evliya Çelebi was on the stage of history nor the identity of him, the translator adds the extra information that 'he was a seventeenth-century traveller' in order to compensate for the target readers' missing information about him. That the translator fills in the gaps in the minds of the target readers about the Turkish traveller and writer so as to ensure that they recieve the same message as the original readers indicates the inclination of the translator to target-reader-oriented procedure in the course of translation.

3.2.2. Register

Register, as defined by Köksal (2005), refers to the adjustment of one's speech or way of writing according to where, to whom, at what circumstances s/he utters or writes a language piece.

Undoubtedly, register is seen not only at text level but also at word and above word level in the text. It would be proper to cite some examples of translation practice from Turkish to English to see how the translator handles the issue of register in the process of translating.

1. "<u>Bacaklarını sallama oğlum</u>, yeter ben yoruldum, derdi asker arkadaşlarından biri."

(p. 29)

"Stop swinging your legs, son, I am tired and I have had enough." (p. 20)

The register of the original sentence can be said to be informal in that the word 'oğlum' used to address the speaker's interlocutor in an informal way and the imperative structuring of the sentence points to a certain level of informality.

The translator's choice of the vocabulary item 'son' which is the one-to-one corresponding item of the original word 'oğlum' and the structure of the sentence points to the fact that the translator attempts to conform to the register of the original sentence. The word 'oğlum' used to address the interlocutor in an informal way is reflected in the translated version through the equally informal word 'son'. Also, the structure of the original sentence is obvious to be informal, which is rendered into English by the translator. It appears that the translator reflects the register of the original sentence in the translated version.

2. "…köpekler…devlet…anlayış ve söylemlerine rağmen…bir beyhudelik, boşvermişlik ve şefkat duygusunun oradan oraya serseri mayınlar gibi gezindiğini hatırlatır." (p. 50)

"…united as they have been in their defiance of the state, I cannot help pitying these mad, lost creatures still clinging to their old turf." (p. 39)

The Turkish reader will recognize that the idiomatic expression in the original sentence 'serseri mayınlar gibi gezinmek' which means 'to wander around from here to there without any destination or ambition in mind' is an informal expression. In fact, the writer uses the expression for the street dogs in Istanbul.

And if one aspect of the original sentence is to be noted to have exact equivalence in the TL, it is the register of the utterance. Although the translator makes some kind of modifications and adjustments to the original sentence to be rendered into the TL while translating the metaphor and the personal reference; the translator manages to keep the

register of the original sentence intact. The informality carried by the metaphor 'serseri mayınlar gibi' in the original sentence is produced in the translated version through the use of an equally informal metaphorical usage 'clinging to one's old turf'. Thus, it can be said that the register of the original sentence is reflected in the translated version.

3. "…balkonlarında çay içerek sizi seyreden <u>teyzelerden</u>,…,sahildeki lağım borularının boşaldığı yerden donlarıyla denize giren…" (p. 57)

"…the <u>old ladies</u> watching you from balconies as they sip their tea,…, children in their underwear entering sea just where the sewers empty into it…" (p. 46)

A quick glance at the language of the original sentence reveals that the vocabulary chosen to describe the surrounding of the neighbourhood indicates a certain level of informality. In Turkish language, the female who is considered to be a stranger is to be referred as a 'lady', which is also true in English; and calling a lady 'teyze' is an informal, if not vulgar, way of addressing that person. The writer describing the surrounding of a neighbourhood in Istanbul deliberately refers to the female strangers in the balconies as 'teyze'(aunt), which indicates an informal use of the language. However, as opposed to the writer's deliberate use of the informal way of addressing the women in the balconies, the translator's rendition of the word 'teyzeler' as 'ladies' indicates formality. Thus, it can be said that the register of the original sentence is not reflected in the translated version.

4. " Benim çocukluğumda, günün yeni zenginleri, yavaş yavaş <u>palazlanmaya</u> başlayan burjuvalar için…" (p. 64)

"…for the nouveau riche and the slowly <u>growing</u> bourgeoisie." (p. 52)

The underlined verb 'palazlanmak' in the original sentence is an informal way of expressing that 'somebody gets rich (though s/he does not deserve it)'. Thus, it is improper to tell a person you've just known that 'Bay X palazlanmışa benziyor, son model bir araba almış'. The person will most probably look at you with blank eyes and think how informal you are.

It is apparent that the translator renders the informal verb into English by the verb 'to grow' which can be used in formal contexts as opposed to the original verb 'palazlanmak'. Thus, although it is not correct to say 'Bay X palazlandı' in Turkish talking to a newly-met person; it is quite acceptable to use the verb 'to grow' addressing to a person with whom you've just met. Thus what can be said as to the register of the underlined word in the original sentence is that it is used in informal contexts; however, the translated version does not reveal the informal aspect of the word. The translator renders the word into English as 'growing' which can be used in formal contexts

5. "Melling Kalfa, cibinlik ne gün gelecek? <u>Aman yarın isterim…</u>" (p. 69)

"Master Melling, what day is the mosquito net coming? <u>Please, tell me it's tomorrow</u>…" (p. 57)

The utterance above cited from the novel is suggested by the writer to belong to Hatice Sultan, the sister of Selim III who was one of the rulers of the Ottoman Empire. The addressee of the utterance is Melling who was charged with designing Hatice Sultan's mansion. As it is apparent in the original sentence, Hatice Sultan adapts an informal way of speech while addressing to Melling. However, the translator seems to render Hatice Sultan's order − it is not wrong to call this order, for she says 'I want it'− as a request. The translator adds the expression 'please' to the translated version despite the fact that the original sentence does not include it. It is apparent it the register of the original sentence is not reflected in the translated version.

6. "Hatıracı A. Ş. Hisar ile birlikte üçünün de vazgeçemediği ve <u>tiryakisi olduğu</u> Fransız yazarların başında Andre Gide de vardı." (p. 110)

"And A. Ş. Hisar, in common with Yahya Kemal and Tanpınar, <u>held Andre Gide in the highest esteem.</u>" (p. 100)

The metaphorical usage of 'tiryakisi olmak' which stands for the English phrase 'to be addicted to something' is an informal way of expressing the love, admiration that somebody has for someone else. It is to be noted that the expression cannot be used in

formal contexts. The writer intending to create an aura that does not harbour formality deliberately adopts an informal style of writing. However, it is obvious that the informal Turkish expression is replaced by a formal English phrase, 'to hold somebody in high esteem', which shows that the translator does not reflect the register of the original sentence in the translated version.

7. " Müskirat kullanmam, efendim" (p. 115)

"I'll have you know, sir, that I never touch alcohol." (p. 105)

The utterance in the original sentence is suggested in the novel to belong to the writer's grandmother who directed it to her prospective husband. The time when this conversation was exchanged between the writer's grandmother and grandfather, they scarcely knew one another. Thus, when the grandfather asked the grandmother what she would like to drink, she produced the utterance above. What is of major importance as to her response is not whether she answered 'yes' or 'no' but the way she addressed him. The grandmother adds the expression 'efendim' to her response to mark the distance between them. Thus it can be said that the vocabulary choice in the original sentence indicates formality. It is to be noted that the translator reflects the distance between the speakers by providing the English corresponding word 'sir' of 'efendim' in the translated version. Despite the fact that the reference of the original word 'efendim' is wider than its equivalent item 'sir' in that although 'efendim' can be used to address to both a male and a female person, the word 'sir' can only be used when addressed to a male person. However, since our current focus is on the equivalence between the sentence in terms of register, what is to be concluded is that the translator reflects the register of the original sentence in the translated version.

8. "Bazı öğretmenler bir defterin yanlış renkli bir kağıtla kaplandığını gördüklerinde kudurur…" (p. 124)

" Some teachers would go mad when they saw a notebook that had been covered with the wrong colour paper…" (p. 114)

The underlined verb in the original sentence that is used metaphorically by the writer − it is an instance of metaphor, for an animal feature is attributed to a person − indicates utmost informality. The informal verb is used to express wild anger that somebody feels for somebody else or something. The informal way of expressing anger as underlined in the original sentence is rendered into English by an informal phrase, though not with the same level of informality. The reason why the informality level is higher in the original sentence may be that the metaphorical use does not have an equivalence in the translated version. That is to say, as it has been suggested, the verb in the original sentence is used metaphoricaly, for the writer attributes an animal feature to a person. And this metaphorical usage is what adds informality to the sentence. It is apparent that the register of the original sentence is reflected in the translated version, if not with the same level of informality.

9. "Zaten kimsenin bilmediği şehir adabının unutulduğunu <u>esef ederek</u> hep görüyoruz." (p. 138)

"<u>It is with regret</u> that we note how quickly the city forgets the polite rules of society that so few of our inhabitants knew in the first place." (p. 131)

The context of the original sentence is to be made explicit so that the register can be questioned. The original sentence is stated by the writer to be cited from a newspaper published in Istanbul in the midst of the twentieth century. Although the time of the expression might have had a determining role in the columnist's choice to use the formal verb 'esef etmek' to express the 'sorrow' s/he had felt, the context of the utterance is considered to have more to do with the choice of a formal verb. That is to say, since the utterance would be published in a newspaper, the columnist had to use verbs that harbour certain level of formality. Likewise, the translator renders the original verb which is the polite and formal way expressing regret into English by an equally formal word which is ' to regret', which indicates that the translator has the intention to reveal that the register of the sentence published in a newspaper in Istanbul is formal.

10. "...bastonla yürüyen, kemikli bir <u>sıska</u> görünümündeki bir tanesi babamı bir kenara çekip…" (p. 184)

"I remember one <u>frail</u> man who showed my father…" (p. 174)

The Turkish speaker knows that the word 'sıska' which stands for the English word 'skinny' is an impolite and informal way of describing one's physical quality. However, the translated version of the word appears to be 'frail' which means physically weak and thin but which does not carry any negative or informal connotation. The informal language item is replaced by a formal one in the translated version.

The problem is that the change in the register of the original sentence by the translator is not without some meaning loss. Who the writer describes to be 'sıska' is a man that is not much liked by the writer; the writer implies in the novel that he did not approve the man's attitude towards his father, for the man would pull his father aside and show him something whenever they went to visit him despite his father's unwillingness. The writer's deliberate use of the word 'sıska' (skinny) may be due to this hidden dislike of the man's attitude. However, the original word seems to be neutralized of its negative connotation and even gained a meaning that expresses sympathy in the translated version. The change in the register of the original sentence led to meaning loss.

11. "Pek çoğunun servetinin arkasında kendi bilgi, yaratıcılık ve çalışkanlıklarından çok bir talih ya da unutmak istedikleri bir <u>üçkağıt</u> yatan…" (p. 187)

"Most had not had their money by dint of hard work or ingenuity, but through a stroke of luck, or a <u>swindle</u> they now wished to forget…" (p. 178)

The idiom 'üçkağıt yatmak' in the original sentence which means 'to cheat someone in a dishonest way' is used in informal contexts. The informal use is rendered into English by the equally informal verb 'to swindle' in the translated version. Thus, the two sentences can be said to be equivalent in terms of register.

12. "…kısa bir süre içersinde nerden <u>peydah olduklarını</u> hiç anlayamayacağım kağıt helvacılar…" (p. 196)

"…there <u>appeared</u> out of nowhere streetsellers …" (p. 187)

Would it be correct for a guard to say his boss ' Efendim nerden peydah olduklarını bilemiyorum' upon being asked why and how a group of people entered into the building − the building where the boss and the guard work − without any permission? The answer should be no, not because that the phrase 'peydah olmak',which means 'to appear all in a sudden', fails to express the intention of the speaker but because that it is improper to use the informal phrase addressing to somebody between whom and you there should be a distance. In the original sentence, the writer deliberately uses the informal way of expressing 'appearing'. However, the original phrase is rendered into English by the word 'appear' which is the equivalent of the original in terms of its core meaning but not register. The problem is that the writer's use of 'peydah olmak' is meaningful, for he uses it to refer to street sellers who do not miss any event and who appear all in a sudden to sell something to people even the setting is not appropriate for shopping. Thus, the writer's choice of the original phrase is to express reprimand for these street sellers. However, since the translator replaces it by 'appear' which does not carry any negative or informal meaning, the target readership may not be conveyed the writer's attitude about the street sellers.

13. "…Boğaz'ı dikizlemek için açılmış ve birbirinin görüşünü kesen…" (p. 194)

"…crowding each other to get a better look at your ship…" (p. 185)

The word 'dikizlemek' which is a good example of neologism in the Turkish language − the word has recently gained the informal meaning of staring at something or somebody − indicates informality. And it is to be noted that this informal verb carries the negative connotation to stare at something or somebody not on good will. It is apparent that although the word is used informally in the original text, the translated version of the word turns out to be neutral in terms of formality. 'To get a better look' does not indicate informality or negative meaning. Thus, it can be said that the register of the two sentences do not match. The problem is that behind the informal aspect of the original word lies the negative meaning to stare at somebody or something; yet since the translator substitutes the verb by a phrase that is neutral in terms of formality, the negative connotation is not

carried to the translation. Thus, the target readership will not sense what is sensed by the original audience.

14. "Yıllar sonra, lisedeyken kaçakçılığımı kimse bilmediği için, <u>okulu kırmak</u> daha zevkli bir şey oldu." (p. 285)

"Years later, when I was in lycee, and there was no one to check up on me, <u>skipping school</u> was more fun." (p. 275)

The metaphorical usage 'okulu kırmak' to mean 'not to attend classes' is an informal expression, which is a widely popular use among the young generation. Thus, it is improper for the student who did not attend the classes of the previous day to say to the school principal who called the student to her/his room and asked where the student was the previous day 'Dün okulu kırdım çünkü biraz rahatsızdım', not because that 'okulu kırmak' fails to give the meaning of 'not attending the class' but because that the register of it is not appropriate in this context. However, the writer's deliberate use of the informal expression is meaningful, he intends to create in informal aura where the original audience can find something common with the writer and understand him better. However, the translated version of the expression does not point to any level of informality. The verb 'to skip' can be used in formal contexts. Thus, it can be said that the register of the sentences do not match; and that the relationship established between the writer and the original audience through the informal use cannot be created between the target audience and the translator.

15. "Arkadaşlarıma <u>takıldığım</u> zamanlarda, gece yarıları, yarım saat uzaklıktaki İstanbul'a…" (p. 305)

"When my friends and I would <u>go</u> to discos in the middle of the night…" (p. 294)

Another example of neologism in Turkish is revealed through the original sentence above. The verb 'takılmak' whose dictionary meaning is 'to attach/to be attached' has recently gained the meaning 'to spend some time with somebody'. It is to be noted that the old word 'takılmak' with its new sense is mostly used by the young generation in informal

contexts. The translator renders the informal way of expressing the act of spending some time with others into English by a neutral word, which is 'to go'. The reason why the translator does not reflect the register of the original sentence into English may be that the neologism that is the source of the informal register of the sentence does not have equivalence in the TL; thus, the translator renders it by an existing language item which has the same core meaning as the neologism in the original sentence.

16. "Hilton Oteli'ne gidip çay <u>içelim mi lütfen</u>?" (p. 312)

"<u>Would you mind if we went to the</u> Hilton Hotel to drink some tea?" (p. 301)

Different from the examples cited so far under the title of register, in this instance the structuring of the original sentence is what indicates the register of the original sentence. The structuring of the original sentence points to a polite and formal way of asking for the interlocutor's opinion. And an equal formality is reflected in the translated version through the underlined structure in the translated version.

17. "…aynı evde oturursam bile <u>hapse tıkılacağımı</u> hatırlattılar…" (p. 316)

"…even if I just lived in the same house with her, I'd still be <u>thrown into prison</u>…"
(p. 306)

The informal way of expressing 'to be arrested' turns out to be 'tıkılmak' in the original sentence. And the translator seems to attain the same level of informality by rendering the original informal collocation by the English collocation 'to be thrown into prison'. Thus, it can be said that the register of the original sentence is reflected in the translated version.

18. "Dünyanın en iyi ressamı da olsan kimse <u>iplemez</u> seni…" (p. 338)

"Even if you were the best artist in the world, no one would <u>pay you the slighest attention</u>." (p. 327)

Being used in informal contexts, the underlined verb in the original sentence means that 'you are not given enough thought or value'. The utterance above is suggested by the writer to be produced by his mother during a quarrel between him and his mother; this explains why the register is informal. It is odd to hear a person using formal language while having a quarrel with someone else, especially if s/he is not distant. As it seen, the verb is rendered into English by the expression 'pay you the slighest attention', which hardly reflects the level of informality the original verb carries. The problem is that the writer's deliberate use of the informal verb to point to the violence of the quarrel is not maintained in the translated version. The target readership may think that the utterance is produced during an ordinary conversation. Thus, the impact of the original sentence cannot be left on the target readers.

19. "…babaannemin kimi zaman alaycı bir 'teşrifat' dili kullanmasına yol açan…"

(p. 118)

"…she liked to follow 'official etiquette' on occasion…" (p. 109)

The word 'teşrifat' in the original sentence which means 'protocol' is a formal word. It is suggested in the original sentence that the writer's grandmother would usually use a language that can be heard in receptions where people with high positions in the government or the society partake. The writer's deliberate use of the formal word, which is put in inverted commas, is meaningful, for the writer's intention is to refer to the formal personality of her grandmother. The formality carried by the Turkish word 'teşrifat' is rendered into the TL by the English collocation 'official etiquette'. Thus, it can be said that by providing equivalence between the utterances in terms of register, the translator maintains the intention of the writer, which is to emphazise the formal personality of the grandmother.

20. "Vatandaş, Türkçe konuş" (p. 226)

"Citizens, please speak Turkish" (p. 215)

Obviously, the translated version is more polite and formal than the original sentence, for although the original sentence commands the citizen to speak Turkish, the translated version seems to have been turned out to be a request by the additional polite expression 'please'. It seems that the register of the original sentence is not reflected in the translated version.

3.2.3. Time

1. "Tunuslu Hayrettin Paşa saraydaki görüşmeleri dönüşte bindiği at arabasında Arapça not ediyor, sonra Fransız <u>katibine</u> yazdırıyordu." (p. 34)

"Tunusian Hayrettin Pasha would make notes in Arabic when returning home in his horse-driven carriage; later he would dictate these to his <u>secretary</u> in French." (p. 25)

The underlined word in the original sentence is an archaic word used to describe the jobs of those people who are to write what their bosses dictate to them. Being an archaic word, today the word 'katip' has a limited use in Turkish; in effect, the word is replaced by the word 'secretary'. What is apparent is that the translator renders the word into English in its modern version. The problem is that the sentence where the word 'katip' occurs serves to describe an event during the period of the Ottoman Empire, and the person who was a 'katip' was solely charged with writing. However, replacing the archaic word 'katip' by 'secretary' leads to meaning difference in that the job 'secretary' is associated with may other responsibilites such as answering the telephones, meeting guests, serving drinks, and so on. Thus, it can be said that the original word which is time-loaded is neutralized by the translator in the translated version. However, it is apparent that the translator's decision to update the word led to meaning loss.

2. "…bir sandalda çalınan <u>musiki faslını</u> dinlemek…" (p. 60)

"…savour the <u>music wafting</u> across the sea from a distant rowing boat…" (p. 49)

Do we frequently eavesdrop a conversation where a person makes the offer 'Bu akşam <u>musiki faslı</u> dinlemeye gidelim mi?' to the others? Provided that the speakers are aged, it is possible to hear the age-specific collocation underlined in the original sentence. Yet this

does not change the fact that the underlined collocation is age-specific and has lost popularity. It seems that the translator renders the age-specific collocation by a time-free collocation into English. However, the problem is more than the mismatch between the sentences in terms of reference to an age; it is to be noted that the collocation provided as the equivalence of 'musiki faslı' conveys a different meaning form the original meaning. The collocation 'musiki faslı' is used to mean that songs are sang in an order; however, the collocation 'music wafting' has the meaning that the music penetrates into the air and it can be heard from a distance.

Thus, it can be said the use of an age-specific item in the original sentence led the translator to render it by an English item that carries a different meaning from the original. The effect of this decision of the translator will be that the target readership may extract meanining different from the original audience.

3. "…eski İstanbul maslahatgüzarı Baron de Hübsch'ün Büyükdere'de inşa ettirdiği…"(p. 68)

"…the gardens of the Büyükdere home of Baron de Hubsch, the former Danish Ambassador…" (p. 55)

The translator renders the word 'maslahatgüzarı' which is an archaic word, and which is not used in Turkish any longer into English as 'ambassador'. That is to say, the translator neutralizes the word in terms of time so that the target readers can make sense out of the word. However, the historical air of the original sentence is not reflected in the translated version.

4. "…zannederim bu lakırdı kıskanmak lakırdısıdır…" (p. 69)

"…this gossip, it must be a jealous gossip…" (p. 58)

In spite of the fact that the word 'lakırdı' has lost its popularity in the Turkish language, it still has a limited use to carry the negative connotation carried by 'gossip'. The utterance cited above which is addressed to Hatice Sultan, Selim III's sister, by her servant is read

with nostalgia; however, the translated version does not give the impression that the conversation was exchanged in an ancient time.

5. " <u>Müskirat kullanmam</u>, efendim" (p. 115)

" I will have you know, sir, I never <u>touch</u> alcohol" (p. 105)

Borrowed from another language into Turkish, the word 'müskirat' which refers to alcoholic drinks is archaic. The piece of the conversation cited above is exchanged between a couple in the early beginnings of the 20th century. Therefore, it is quite normal to see an archaic word used by then. However, the translator turns the archaic word into an ordinary word which has a similar core meaning.

6. "İnşallah bir gün <u>muvaffak</u> olacak" (p. 118)

"With God's will, one day he will be very <u>successful</u>." (p. 109)

What should be noted is that the utterance cited above is stated by the writer to belong to his grandmother, an old woman who saw the foundation of the Turkish Republic. The age of the woman seems to be reflected in the word 'muvaffak' that she used to describe her grandson, for the age-specific word which is the Turkish equivalent of the English 'successful' has limited use, though not having been vanished from the Turkish vocabulary. The Turkish word 'muvaffak' which is age-specific is rendered into English by 'successful'. That is to say, the translator neutralizes the original age-specific word in terms of time. The reason why the translator renders the word by a neutral TL word in terms of time reference may be that the translator's main concern is to convey the meaning rather than the form of the word. However, the problem is that the translator does not include his grandmother's piece of speech to the original novel unintentionally. Rather the translator's deliberate inclusion of the age-specific word 'muvaffak' to the novel is to mark his grandmother's speech. However, the markedness of the grandmother's speech is not revealed in the translated version, for the translator neutralizes the age-specific word in terms of time. Then, it is correct to say that the target readers will not be impressed by the nostalgic air of the utterance in the translated version.

7. " ...ASILMAK <u>MEMNU</u> VE TEHLİKELİDİR…" (p. 128)

"…HANGING FROM THE RAILS IS DANGEROUS AND <u>FORBIDDEN</u>…"

<div align="right">(p. 119)</div>

The writer in one of the chapters of his novel tells that he could see a warning sign saying 'Asılmak memnudur' on the backs of trams in Istanbul when he was a primary school student. The Turkish speaker's mind will most probably wave with the nostalgia upon seeing the original sentence above stated and will say that the underlined word, which is a borrowed word, is archaic. Because nowadays, it is impossible to see signs on the backs of trams saying 'asılmak memnudur'. It seems that the translator renders this archaic word by an ordinarily-used English word, which is 'to forbid'. That is to say, the translator neutralizes the archaic word in terms of time in the translated version. There is a mismatch between the archaic word used in the original sentence and the word that is neutralized in terms of time reference in the translation in that the target readership will not feel the nostalgic air of the original utterance.

8. "<u>Başmabeyinci</u> beye! Bana 'Al gel' dediler." (p. 129)

"To the <u>Başmabeyinci (the Sultan's Chief Secretary)</u>! They told me to fetch you at once." (p. 121)

The underlined word in the original sentence is absolutely an archaic word; nowadays, it is impossible to hear a Turkish speaker talking about herself/himself as '*I am Başmabeyinci'. The word is used in the original sentence for a person charged as Sultan's secretary in ancient times. The translator seems to have adopted a different strategy while translating the underlined word in the original sentence. Being an archaic word, 'Başmabeyinci' is transferred to English, which is accompanied by an explanation as to the position of the person who is 'başmabeyinci'. The underlying motive may be that the translator has found it important to emphasize the time of the event to be ancient. As opposed to the translator's previous inclination to neglect the time reference of the word and to neutralize the word in terms of time in the course of translation, in this very instance

the translator seems to decide to reflect the nostalgic and historical air of the original word. The translator' decision to transfer the word to the translated version and to accompany it with a brief explanation is to be welcomed, for the procedure both maintains the time and function of the original word.

9. "Bazı gazetelerin tirajlarını artırmak için <u>Tayyare</u> Bileti'ne (piyango) okuyucularını katması..." (p. 136)

"Now that some newspapers have begun to increase their circulation by running lotteries for the Turkish <u>Flying</u> Fund…" (p. 129)

The writer of the novel cites the above sentence from a newspaper published in Istanbul in 1928; indeed this explains why the writer uses an age-specific word instead of an ordinarily-used one. As any Turkish speaker may notice, the use of 'tayyare' for the word 'plane' is almost out-dated. Nowadays, you can hear the word uttered by the elderly only. It is obvious that the translator replaces the age-specific word by an English word that is used by an ordinary English speaker in her/his daily life, which indicates that the translator neutralizes the word in terms of its time reference. The problem is that the feeling to read a newspaper published almost 70 years ago cannot be given by the translated version although the original sentence can.

10. " …<u>fıkaralıktan</u> değil ama tembellik ve cehaletten bütün şehrin çok kötü kıyafetler giydiğini tespit ettik." (p. 136)

"…not from <u>poverty</u> but from laziness and ignorance − everyone in the city is very badly dressed." (p. 130)

This sentence is also cited from a newspaper published in Istanbul in the year 1952. The underlined word 'fıkaralık', which is hardly ever used today by Turkish speakers to describe the economically hard circumstance of a person, is about to vanish from the ordinary speech of the language users, the attitude which will turn the word into an archaic one. The translator renders the word into English by a word that bears no reference to ancient times. As it has been concluded in the previous example, although the original

audience feels the nostalgia in the original sentence, the target readership will not have the same impression as the original audience, for the translator omits the time reference of the word in the translated version.

11. " İstanbul'un eski iktisap ağalarından (belediye başkanı) Hüseyin Bey'in, ekmek küfeleriyle…" (p. 146)

"…a city official named Hüseyin Bey tied the breadseller…" (p. 139)

What is interesting in this specific instance is that the writer of the novel provides the meaning of the collocation 'iktisap ağası', which is absolutely arhaic, so that the original audience can understand what is meant by the collocation referred to. The writer's decision to add an alternative for 'iktisap ağası' is enough to indicate the archaic nature of the word. The translator seems to prefer to translate the alternative collocation provided for 'iktisap ağası', for it is neither age-specific nor archaic. However, it is to be noted that the translator's omission of the archaic collocation is not without some loss; that is to say, that the translator neglects a language unit that is included in the original sentence with the intention to add nostalgic air to the novel will cause the target readers to be impressed less by the translation. The reason why the translator does render the archaic collocation in the original sentence to English is that the position may not be known in the TL culture.

12. " …on altıncı yüz yılda gümrükler mültezimi olan…" (p. 146)

"…the sixteenth-century 'tax-collector'…" (p. 139)

The Turkish reader will recognize that the underlined collocation in the original sentence that refers to a position of collecting taxes is archaic, for today it is hardly ever used in Turkish. Although, it is vanished from the vocabulary of the ordinary Turkish speaker, the writer deliberately adds this to the novel, for the writer talks about a person who lived in the sixteenth century when the archaic word was not arhaic yet. The translator seems to convert the archaic language unit to an English language unit that is used by an ordinary English speaker. The translator's decision to neglect the achaic nature of the unit in the original sentence leads to loss of the nostalgic and historical air of the writer's description. However, the translator's decision is to be welcomed provided that English

does not have an archaic lexical unit that reflects the position mentioned in the original sentence, or that the translator feels that what is important for the target readership is the function rather than the description of the language unit.

13. "Beyaz pabuçları, beyaz pantolonu, göğsü ay yıldızlı beyaz fanilası ile…" (p. 153)

"Wearing white shoes, white trousers, a flannel undershirt with a star and crescent on its front" (p. 145)

A Turkish speaker upon seeing the underlined word in the original sentence will agree that the word is age-specific. People on rare occasions call the thing that they wear on their foot 'pabuç'. However, since the writer tries to depict the way ancient people look in the past through the sentence, the use of an age-specific word rather than an age-free word is meaningful. What is obvious is that the translator renders the age-specific word by a common English word that is known by an ordinary English speaker. However, the decision of the translator to omit the time reference of the word is not without some loss. The major loss will be the inequivalence between the utterances in terms of intended impression. To put it another way, the writer's aim to reflect an ancient era to his audience is tried to be fulfilled through the use of a word that carries time references; however, since the translator neutralizes the word by avoiding to use age-specific vocabulary, the target audience will not be impressed by the way the translator reflects the ancient era.

14. "...şehrin önde gelen güzel oğlanlarına (mahbuplara) da sayfalar ayırıyorlardı."
(p. 159)

"...extolling the virtues of that city's beautiful young boys." (p. 150)

It is apparent that the writer gives the archaic word 'mahbup' and its modern version 'oğlan' together in the original sentence. The underlying motive may be that the writer wants the original audience's mind to be waved with nostalgia through the use of 'mahbup' and to be alerted to the meaning of the archaic word. The translator seems to provide the target readers with the translation of the modern version of the word. The underling motive of the translator is most probably that the ultimate goal of the translator is to convey the

core meaning of the word rather than the archaic nature of it. However, the writer's intention to make the readers have a trip through the history seems not to be shared by the translator. Thus, the target audience will not be left with the same historical and nostalgic impression as the original audience.

15. " harem senin, <u>müştemilat</u> benim" (p. 185)

"you take the harem, and I will keep the <u>annexe</u>" (p. 175)

The underlined word 'müştemilat' in the original sentence, which has Arabic origin, means 'additional building'. Today the use of the word is limited; in effect, it is mostly used in law. Thus, it is not wrong to suggest that the word is archaic. Different from the previous instances where archaic and age-specific words have been rendered into English by their modernized version, in this instance the translator renders the archaic word by a corresponding word into English. Thus, it can be said that the word will have similar associations in the minds of both the original audience and the target audience.

16. " …izlenimlerini önce çalıştığı gazetede <u>tefrika etti</u>…" (p. 211)

"…he <u>published</u> his accounts of the visit first in the newspaper…" (p. 202)

The phrase 'tefrika etmek' points to the use of age-specific vocabulary by the writer. Nowadays, it is impossible to hear someone talking to her/ his friend about a book that has just been '*tefrika etmek'. Instead the Turkish speaker will say 'book X has just been published'. However, the fact that the verb is age-specific does not necessarily mean that the word is not to be used. The use of the age-specific word to relate past events is to be welcomed, for a narrative is ideal if the content of the narration and the elements that compose the narration should complement one another. Thus, the writer chooses to use words that are archaic or age-specific while relating past events. However, the translator renders the langauge unit underlined in the original sentence by an English verb that is used in an ordinary speech by ordinary English speaker. The problem is that the ideal way of narrating something is not achieved in the translated version. That is to say, the content of the narration- which is a past time event- and the elements of the narration-which are the

language items chosen to relate the past time event- are not complementary in the translated version.

17. "Kapıyı, pencereyi açmayın, <u>kurander yapıyor</u> sözünden uzun bir süre tıpkı mesela Sofu Baba gibi, bir de ruhu taciz edilmemesi gereken bir Kurander Baba var sanırdım." (p. 172)

"Or, when she told me not to open a window or the door because it would cause a <u>draught</u>, I imagined that a draught was Saint like Sofu Baba whose soul was not to be disturbed." (p. 163)

The archaic way of expressing draught is 'kurander' in Turkish; the word is archaic, for today it is on rare occasions that you hear the word 'kurander' to mean draught. Although the translator conveys the core meaning of the word to the translation properly, it can be said that the translation lacks something that the original possesses, which is the aura filled with the nostalgia the archaic word adds to the original sentence.

Larson (1984) suggests that the translator should avoid using age-specific vocabulary, for the ultimate goal of the translator should be to ensure the understanding of the target readership. It seems that the translator of the novel of 'Istanbul: Memories and the City' agrees with Larson's suggestion in that nearly all age-specific and archaic pieces of languages have been converted to ordinary Standard language.

Agreed upon that translator's first responsibility is to TL readers, I would like to suggest my personal view. The sentences illustrated to include archaic and age-specific vocabulary are included in the novel to make the readers' mind to wave with nostalgia, to familiarize the reader with certain terms, concepts belonging to ancient ages. The impression that the novel created on the original audience is to be created on the TL reader by the translator. Only if this can be achieved can we talk about pragmatic equivalence.

3.2.4. Setting

1. "Gezegenimizde, iki gün önce <u>İtalya</u>'da <u>Stambolini Yanardağı'nın</u> birdenbire püskürtmeye başladığı alevlerden ve küllerden başka sarsıcı bir şey yoktu." (p. 15)

"Aside from the <u>Strombolini Volcano's</u> having suddenly begun to spew flames and ash two days earlier, relatively little seems to have been happening on our planet."

<div align="right">(p. 7)</div>

As it is obvious from the original sentence above the writer supposing that the original readers will need the information about the setting of the volcano mentioned gives the information that 'Stambolini Volcano is in Italy'. However, the setting 'Italy' which is used in the original sentence to specify where the Strombolini Volcano exists is omitted in the translated version. The underlying motive may be that the translator, knowing that the target readership already has a background information as to the location of the volcano in question, and that the expression 'Strombolini Volcano' coheres in the target text, did not feel it necessary to re-state the location. It should be noted that the fact that the translator is responsible for making any obscure and unfamiliar notion explicit in the translated version so as to ensure the utmost understanding by the target readership does not mean that the translator makes additions only. Rather, the translator may delete or omit any information that is already known by the target readership and whose repetition will cause monotony. Thus, the translator being sure that the target readership possesses the information as to the location of the volcano omits it in the translated version. And since this omission will not leave less impact on the target readership than the original readers, the sentences can be said to be equivalent.

2. " …Boğaz'ın, <u>adaların</u> üzerinden geçen leylekleri bütün şehrin seyretmesinden…"

<div align="right">(p. 101)</div>

" …gazing down over the entire city as they waft over the Bosphorus and the islands of the <u>Marmara</u>…"(p. 89)

Upon reading the original sentence above the original readers will recognize that by the islands, the islands of Marmara are meant, for the original reader knows that the Bosphorus is situated in the Marmara Region and that the islands that can be referred to in a sentence

which includes both the Bosphorus and islands can only be the islands of Marmara. However, the target readers who may not have the knowledge as to the location of the Bosphorus in the city Istanbul within Turkey cannot understand what islands are referred to in the sentence above. Thus, the translator provides the necessary information that may be lacked by the target readers by specifying the islands through the additional information 'Marmara' in the translated version. It is apparent that the translator becomes visible by the additions she makes to the translation; and these additions are motivated by the translator's aim to compensate for the information possessed by the original audience but lacked by the target audience. That is to say, the translator intending to leave a similar impact on the target audience as does the writer on the original audience gives extra information about the setting.

3. "Kırk birinci paralelde yer alan Istanbul iklim, coğrafya ve sert yoksulluk koşulları bakımından tropik kentlerine hiç benzetilmese de…" (p. 101)

"…tropical cities bear little resemblance to Istanbul, which lies on the 41st parallel and where the climate is gentler…" (p. 89)

Needless to say, the original reader does not need to be provided with the information as to the climate of Turkey. Thus, the writer does not eloborate on the weather conditions of Turkey. However what catches our attention in the translation is that although the original sentence does not convey any information as to the ways the city Istanbul differs from the tropical cities, the translated version reveals how. The reason for the decision of the translator to add the information that 'the climate is gentler in Istanbul' to the translated version of the original sentence is that the target readers may not be familiar with the climate of Istanbul. Thus, in the pursuit of making the sentence relevant for the target readers, the translator provides extra information. The translator intending to leave a similar impact on the target audience as does the writer on the original audience gives extra information about the climate.

4. " …bir Romen tankeri ile bir başka gemi Haydarpaşa açıklarında çarpışmış…"

(p. 203)

"…Romanian tanker that collided with another ship in front of Haydarpaşa (<u>the Asian city's main train station)…</u>" (p. 194)

Supposing that anyone in Turkey knows that Haydarpaşa is a train station no matter whether s/he is the inhabitant of Istanbul or not the writer does not make it explicit whether Haydarpaşa is a city, or an avenue, or a square, or a market, and so on in the original sentence. However, the translator is to add to the translated version the information that Haydarpaşa is a train station. Otherwise, the target readers cannot get the utmost use of the description made by the original writer. It can be said that the translator's aim to ensure that the target readers are provided with the necessary background information as to the setting in question in the original sentence that is possibly lacked by them so as to communicate the invariable meaning of the original sentence can be traced in the translated version, which quarantees equivalence.

6. "Arkadaşlarıma takıldığım zamanlarda, yarım saat uzaklıktaki İstanbul'a, Bağdat Caddesi'ne, Mercedes, Mustang…" (p. 305)

"When my friends and I would go to discos in the middle of the night, racing someone's Mercedes, Mustang to Bağdat Avenue (<u>then known as the Asian city's Park Avenue)…</u>" (p. 294)

Of all the Asian towns of Istanbul, Bağdat Aveue is known to be the most popular one, which is pointed by the translator through the short information provided within the paranthesis. While the original audience does not need to be provided with an additional information as to the setting underlined in the original sentence, the target audience may need the additional information that Bağdat is the 'Asian city's Park Avenue. It is proper to suggest that the translator takes into consideration the needs of the target audience in the course of translating; which shows that the translator adopts a target-reader-oriented translation procedure.

1. "Yunan hükümeti adayı bütünüyle devralmaya hazırlanırken Türk gizli servislerinden bir ajan, <u>Selanik'te</u>, Atatürk'ün doğduğu eve bir bomba attı."
   (p. 166)

"..as Greece was preparing to take over the entire island, an agent of the Turkish secret service threw a bomb into the house where Atatürk was born in <u>the Greek city of Salonika.</u>" (p. 157)

The Turkish reader does not need to be provided with the information about the birth place of the great leader of the Turkish Republic, Atatürk; however, the translator supposing the target readership may not know Atatürk's birth place adds the information to the translated version that 'Salonika is a Greek city'. Again, in this instance it is proved that the translator's main concern is ensuring that the target readership will not have any question marks in mind as to any reference to any setting mentioned in the original sentence. For this to be realized the translator adds extra information to the translated version.

It should be noted that there have been to many references to streets, avenues, squares, towns and locations of İstanbul in the novel. However, the writer of the novel provides information about almost every place that he refers to. The places that went without mention to their setting are accompanied by additional information provided by the translator (as in the examples above).

3.2.5. Function

What is known for sure is that each text is produced with a pre-determined function. And what has been revealed through a review of literature for the issue of the text function is that texts may be produced to fulfill one of the three functions: expressive function, informative function, or vocative function. Of these three functions which have been discussed in the previous parts, the function described by Newmark (1988) to express the mind of the speaker, the writer, the originator of the utterance − namely expressive function − is the one that has been determined by the writer as the function of the novel *Istanbul: Memories and the City*.

The writer does not have the intention to inform the readers of a specific fact, nor does he attempt to make the readers think, behave in a certain way. Rather, the writer expresses

what he felt from his childhood to his adolescence, how he felt about Istanbul, about his father, about his mother, about his brother, about his grandmother, about his close and distant relatives, about his first love, about school, about the university, about his art. The writer's main concern is to express himself.

Newmark's (1988) suggestion as to how to translate texts with one of the three functions referred to above will be the criterion which I will use to determine whether or not the function of the novel is kept in the translated version. Since the function of the original novel is found out to be expressive, a reference to Newmark's (1988) suggestion as to the translation of texts with the expressive function will be useful.

Newmark (1988) suggests that the translator is aware of the personal components of these texts and that the translator preserve them in the translated version. The personal components of the expressive texts as suggested by Newmark (1988) refers to the translator's own way of expressing an idea or an event. Original metaphors, unusual collocations, unconventional syntax, strange words are some reflections of personal way of expressions.

1. "Resim yapma zevkimin, içimde daha acı verici bir boşluk bırakarak <u>öldüğünü</u> de görüyorum." (p. 333)

"I'd seen my love of painting <u>die</u>, felt the painful void it left behind." (p. 323)

<div align="right">(original metaphor)</div>

What is obvious is that the writer creates an original metaphor: the attribute 'to die' which is peculiar to living creatures is used for an abstract noun, 'the love of painting' to make the point that 'his love of painting disappeared' more powerful.

What catches our attention is that the translator renders the original metaphor into English without any modifications, additions, omissions or deletions. Thus, relying on Newmark's suggestion that in order to find out whether the expressive function of the original novel is maintained in the translated version, what is to be searched in the

translation is whether the translator maintains the original metaphors created by the writer. It can be said that the translator aims to reflect the expressive function of the novel.

2. "İstanbul'un yalnızca güzelliğine <u>sığınmak</u> istiyordum" (p. 328)

"...<u>take refuge</u> in Istanbul's 'beauties'…" (p. 318)

(original metaphor)

The reason why the underlined expression in the original sentence is regarded to be an original metaphor is that people generally do seek refugee in a place or a person that provides shelter but not in an abstract thing such as 'a beauty of something'. However, by collocating the verb 'take refugee' with the abstract noun 'the beauty of Istanbul', the writer creates an original metaphor, which is created with the intention to make what is to be expressed more powerful. It seems that the translator maintains the original metaphor in the translated version, which strengthens the inference of mine that the expressive function of the original novel is maintained in the translated version through adhering to the individual component of the writer.

3. "Ben de şehir gibi yaşayan bir ölü, <u>soluk alıp veren bir ceset</u>…" (p. 296)

"I belong to the living dead, I am <u>a corpse that still breathes</u>…" (p. 286)

(original metaphor)

The metaphorical expression in the original sentence is to be noted to be original in that it is rare to hear it. The writer assuming to express the psychological condition which depresses him creates the metaphor in question. In order to express the wretched condition of his psychology, he collocates the act of breathing with a corpse- which is impossible. It appears that the translator renders literally the metaphor that is an original product of the writer's mind into English, which indicates that the expressive function of the original novel is maintained in the translation.

4. "…<u>titreyen bir mendil</u> gibi Boğaz'ı görmek…" (p. 296)

"…catch a glimpse of the Bosphorus <u>shimmering like a silken scarf</u>…" (p. 286)

<div align="right">(original metaphor)</div>

The metaphorical expression underlined in the original sentence is created by the writer. The writer assuming to make the original audience visulize the magnificent view of the Bosphorus likens it to a shimmering scarf. What is obvious is that the translator renders the metaphor into English literally. Thus, it can be said that the expressive function of the original novel is attempted to be maintained in the translated version.

5. "TRAŞBIÇAKLARIGİDİNİZÖĞLETATİLİNDEPHILIPSYETKİLİBAYİİDOKT ORDEPOSUHALILARIKAPININZÜCCACİYEAVUKATFAHİR" (p. 298)

"RAZORPLEASEPROCEEDATLUNCHTIMEPHILIPSLICENSEEDOCTORDEPOT FOLDTHECARPETSPORCELAINFAHIRATTORNEYATLAW" (p. 288)

<div align="right">(unconventional syntax)</div>

A quick glance at both the original sentence-like piece of language and its translation will be enough to mark as unconvetional. It is to be noted that the writer produces the language piece to reflect a habit of him that he possessed at a young age; it was that he used to put every written item he would see around him into his short-term memory. Thus, the writer by combining every word without any space among them assumes to reflect his confused mind when he was young. What is obvious is that the translator maintains the unconventional sentencing of the writer in the translated version, which supports the view that the expressive function of the original novel can be seen in the translation.

6. "…<u>tehdit edici karanlık bulutlar</u>…"(p. 267)

"…<u>threatening clouds</u>…" (p. 257)

<div align="right">(original metaphor)</div>

The writer aiming to make the original audience visulize the mass of dark clouds that will bring the rain comes up with the original metaphor underlined above. The writer collocates the human attribute 'tehdit etmek' (to threaten) with the inanimate object 'bulut'

(clouds) to warn against the storm coming. It seems that the translator maintains the original metaphor in the translated version, which proves that the translator aims to reflect the function of the original novel in the translation.

7. "… zarif bir hat…" (p. 265)

"…elegant line…" (p. 255)

(unusual collocation)

The reason why the above collocation is regarded to be unusual is that it is a rare occasion to collocate 'hat' (line) with 'zarif' (elegant), for the adjective 'zarif' (elegant) collocates with people or their behaviour. However, the writer attempting to express the harmony between the clouds and the mist coming from the chimneys of the ships in the Bosphorus uses the unusual collocation. As it is seen, the translator produces the same unusual collocation in the translated version to arouse a similar impact on the target audience as does the original novel. The translator's bother to render the unusual collocation into English is to due to the aim to maintain the expressive function of the original in the translation.

8. "...annemle babam arasında gerilim yumuşadığı…" (p. 256)

"...when tensions between my parents had softened…" (p. 246)

(unusual collocation)

It is correct to say in Turkish 'aramız yumuşadı' to mean that the tension between two people comes to an end. However, it is not usual to see that the verb 'yumuşamak' (to soften) collocates with the word 'gerilim' (the tension); that's why the collocation in the original sentence is regarded to be unusual. It seems that the translator keeps the unusual collocation intact in the translated version bearing in mind that since the collocation is a component of the expressive style of the writer, it is to be maintained; which in turn proves that the expressive function of the original novel is attempted to be reflected in the translation.

9.   "<u>Hüzünlü kenar mahallelerin şiiri</u>…" (p. 251)

"<u>...</u>the silent <u>melancholy poetry of the poor neighbourhoods</u>" (p. 241)

<div align="right">(original metaphor)</div>

The writer attributes the human feature of 'being melancholic' to the inanimate object 'poor neighbourhoods', which is kept intact in the translated version. And this provides the basis for the contention as to the issue whether the function of the original novel and that of the translated version matches that the translated version reflects the expressive function of the original novel.

10. "…<u>alçakgönüllü evler</u>…" (p. 251)

   "…<u>humble houses</u>…" (p. 241)

<div align="right">(original metaphor)</div>

11. "…<u>alçakgönüllülük müziği</u>…" (p. 245)

"…<u>humble music</u>…" (p. 234)

<div align="right">(original metaphor)</div>

The sentences in the 11th and the 12th items are to be discussed together, for what is inferred from both is the same. The human feature of 'being humble' is attributed to 'houses' in one example and to 'music' in the other. It is needless to say that to collocate the human feature with inanimate objects is inspired by the intention to arouse a certain effect on the reader. The translator's attempt to keep these original metaphorical usages intact in the translated version has not less to with the translator's aim to maintain the expressive function of the original novel than with the intention to leave the same effect on the target readership.

12. "…kafamı <u>kemikleştireceğine</u>…" (p. 227)

"…<u>ossify</u> my brain…" (p. 217)

(original metaphor)

The expression 'kafamı kemikleştirmek' is an instance of original metaphor. The writer intending to mean that 'some ideas in his brain are fixed and difficult to be changed' expresses his intention through the metaphorical use of the verb 'kemikleştirmek' (to ossify). It seems that the translator renders the original metaphor literally into English, which indicates that the translator wants to reveal the expressive style of the writer, and thus the expressive function of the novel.

13. " Ziniyemrüküt Erelrey" (p. 126)

    "Esaelp gnittips on" (p. 1179

(strange words)

Hoping that it will not disturb the flaw of the thesis, I would like to say that I had difficulty in understanding the possible meaning of the strange combination of letters which looked like words. However, after pondering over the strange words, it appeared to me that the original word-like- letter groups are to be read from the right to the left; thus, the original expression turns out to be 'yerlere tükürmeyiniz'. It seems that the translator applies this strategy to attain the same level of strangeness. Thus, the translator reverses the words of the imperative sentence ' No spittings please' to have the strange word combination 'Esaelp gnittips on' in the translated version. What is to be inferred is that the translator tries to reflect the expressive style of the writer and thus the expressive function of the narrative in the translated version.

14. " …kuzenim Alman Lisesi'ne gittikten sonra onun iri, kalın ve gösterişli bir kitabını önüme açıyor…" (p. 87)

     "…after my cousin had left for the German lycee, I would open up one of his huge, thick, handsome book…" (p. 76)

(unusual collocation)

It seems that the collocation in the original sentence is not usual, for the word 'kitap' (book) does not collocate with the word 'gösterişli' (charming). However, aiming to

describe the appearance of the book in question more effectively, the translator uses the two words together in the original sentence. What is of greater interest is that the translator attempts the reflect the same level of oddity by rendering the collocation into English by an equally unusual collocation. The 'book' collocates with 'handsome' in the translated version. And it can be inferred that the translator tries to reflect the the expressive style of the writer and thus the expressive function of the narrative in the translated version.

As it can be seen, a representative sample of citations including strange words, unusual collocations, and original metaphors were taken from both the original novel *İstanbul: Hatıralar ve Şehir* and the translated version of the novel to find out whether or not the translator has preserved the personal components of the original novel through comparing the original text and its translation.

Based on the analysis, it can be said that the translator has reproduced the unusual collocations, strange words, original metaphors produced by the writer. Thus, it can be concluded that there is an equivalence between the original novel and the translation in terms of function, for both the function of the original novel and the translated version of the novel is expressive. The writers's individual preferences for language is reflected by the translator in the translated version.

3.3. Equivalence at Word and Above Word Level

3.3.1. Lack of Lexical Substitutes

Languages may lack lexical subsites for some items existing in other languages, for each language conceptualizes the world differently. There are three basic alternative ways in which a translator can find an equivalent expression in the target language: "1) a generic word with a descriptive phrase 2) a loan word 3) a cultural substitute" (Beekman and Callow 1974 cited in Larson, 1984, p. 163).

1.   "Arada bir, teyzem ya da eniştem duvardaki resmi gösterip…" (p. 11)

"...my aunt or uncle would point at him and say with a smile…" (p. 3)

Upon reading the original sentence, the Turkish reader will recognize that by 'teyze' the writer means his mother's sister; and that by 'enişte' the writer means his aunt's husband. Will the English reader establish the same relationship between the writer and his relatives mentioned? The answer is no, for while Turkish makes distinction between the male relatives on father's side and female relatives on mother's side, English does not make this distinction, instead it refers to all male relatives as 'uncle'and to all female relatives as 'aunt'. And the lack of one-to-one corresponding item for 'teyze' and 'enişte' in English has led the translator to render these words into the TL by the generic words of 'aunt' and 'uncle' respectively. That is to say, the translator uses existing language items in English to substitute the original lexical items lacking in English. However, the problem is that while the Turkish reader may identify at once the exact relationship between the writer and his 'teyze' and 'enişte', the original audience will have to infer the relationship from the context. Therefore, it will not be wrong to contend that exact equivalence is not attained in this instance.

2. "…bu <u>haydutun</u> soyduğunu…" (p. 15)

"…a <u>gangster</u> who the year before…" (p. 7)

It should be noted that although the word 'gangster' and the word 'haydut' do share a common meaning in that both are used for criminals, there is a meaning difference between these words. The Turkish word 'haydut' is used for a criminal person who is an armed robber and who does not have to be a member of a criminal group; however, the word 'gangster' is used for a person who commits any kind of crime and who is usually a member of a group of violent criminals. It is obvious that since there is no exact lexical substitute for the word 'haydut', the translator renders the word into English by the generic word 'gangster'. However, since what is associated with 'haydut' is slightly different from which is associated with 'gangster', the original audience will understand that the criminal robs something while the target audience might need to look at the surrounding text to understand what type of crime is committed by the 'haydut'. Nevertheless, It is to be noted that the rendition of 'haydut' by the generic word 'gangster' does not lead to any meaning

loss or meaning divergence; therefore, the translator's substitution of 'haydut' with 'gangster' is to be welcomed.

3. "…kristal bardaklar, <u>gülabdanlar</u>…" (p. 17)

"…crystal glasses, <u>rosewater pitchers</u>…" (p. 9)

It is apparent that English has no one-to-one corresponding word for the word 'gülabdan', which is a kind of jug used to water roses. Thus, the translator renders the word 'gülabdan' into English trough the use of the generic word 'pitcher' plus a descriptive word 'rosewater'. It seems that the rendition of the 'gülabdan' by the phrase 'rosewater pitcher' does not lead to any meaning loss or meaning divergence. Thus, it can be said that the target audience will most probably understand exactly the same thing as the original audience.

4. "Salona açılan <u>yazıhanenin</u> duvarında…" (p. 19)

"Moving on to the <u>library</u>…" (p. 12)

The word 'yazıhane' in the original phrase, as its name suggests, refers to the room of a house which is reserved for writing. What catches our attention is that the translator renders the word into English by the word 'library' which refers to 'a room in a large house where most of the books are kept'(Oxford Advanced Learner's Dictionary, 2001), which leads us to think that English has no equivalent word for 'yazıhane'. The thing to be noted is that although the writer could have chosen to use the one-to-one corresponding lexical item, 'kütüphane', for the 'library' if he had wanted to mean a place where you can read and study, he preferred to say 'yazıhane', which is meaningful. However, as it has been noted before, the tranlator renders the word into the TL by 'library'. The reason why the translator did not give the meaning of the original lexical item even if not through an exact corresponding item but through a descriptive phrase may be that the translator takes into consideration the life style of the target readership; that is to say, the translator knowing that the target readers have libraries but not '*yazıhanes' in their houses renders the lexical item lacking corresponding in the TL by an existing cultural substitute.

However, it should not be gone without mentioning that the 'library' is not the exact equivalence of the 'yazıhane'.

5. "Bu kalabalık yemekler, şakalaşmalar, amcamın <u>rakı</u> ya da vodka…" (p. 21)

"As I watched the jokes travel around the crowded table and my uncles laugh (under the influence of vodka or <u>rakı</u>)…" (p. 13)

It can be said for certain that the alcoholic drink 'rakı' is most probably unknown to the target readership, and it would be unwise to expect a concept which is unknown to a society to have a lexical unit describing it. It seems that the translator deals with the problem of translating a lexical item that does not have correspondence in the TL by simply transfering the lexical unit to the translated version. Although transference is a good way of dealing with lexical items that lacks correspondence in the TL, it may sometimes fail to prove successful, as in this instance. The word is transferred, for it is unknown to the target readership, but is it enough to transfer the word? Of course not. The target readers may expect to know more about the word. The reason why the translator does not add extra information as to the drink may be the translator's assumption that the target readership can understand it to be an alcoholic drink by looking at its environment where there is another alcoholic drink, 'vodka', which is known by the target readers. Yet it is to be noted that mere exposure to the word does not ensure that the target readership will visualize the drink.

6. "…<u>hısım teyzenin</u> verdiği şeker…" (p. 31)

"…the sweets <u>my aunt</u> gave me…" (p. 22)

As it has been discussed previously, Turkish has a wide range of words used to name different kinship; however, English has limited words to mark relationship. This explains why the word 'hısım' used in Turkish to name the relatives that are not too close is omitted in the translated version. The translator renders the collocation 'hısım teyze' into English by the mere use of the word 'aunt', for the lexical item 'hısım' does not have a one-to-one correspondence in English. The problem is that rendering the collocation 'hısım teyze' by

the single word 'aunt' into English results in loss of meaning in that although you call 'hısım teyze' the female relative that is distant to you in Turkish, you call 'aunt' the female relative that is either close or distant to you in English. Thus, the meaning attained through the writer's deliberate use of 'hısım' before aunt to emphasize the distant relationship between the writer and the female relative is not achieved in the translated versiom.

7. "...bazan bir Bizans <u>dehliziyle </u>karşılaşılırdı." (p. 43)

"…they found Byzantine <u>corridor underneath.</u>" (p. 33)

That the translator renders the one-item Turkish word 'dehliz' into English by the two-item phrase 'corridor underneath' indicates the fact that English lacks the corresponding item for 'dehliz', which is a long and narrow hallway underground; this explains why the translator renders the word by a generic word (corridor) plus a descriptive word (underneath). A necessary consideration should be given to whether the target readership can visualize the 'dehliz' by the descriptive phrase 'corridor underneath'. It seems that the translation of the item 'dehliz' is not the exact equivalence of the word, for while 'corridor' is defined to be a long narrow passage in a building with doors that open into rooms on either side (Oxford Advanced Learner's Dictionary, 2001), 'dehliz' is a passage that does not necessarily open into rooms. Thus, it can be said that the translation of the word results in meaning loss.

8. "Yeşilleri çok seyrek giyen benim yıllarımın <u>İstanbulluları</u>…" (p. 49)

"The <u>Istanbullus</u> of my era have shunned the vibrant greens,.." (p. 38)

In English, to say where X is from, the speaker is to make the sentence 'X is from Y city'; however, the Turkish language gives its users the opportunity to attain the same meaning without making up a whole sentence but through adding one of these tags '-lı, -li, -lu' at the end of the country, city, town, village where X is supposed to come from. Thus, in Turkish the alternative way to say 'people who are from Istanbul' is 'Istanbullular'. What is obvious is that the translator transfers the tag marking where someone comes from into English, for there is not a corresponding tag for the tag referred. And since the tag is

used quite frequently throughout the novel, and since it will be tiresome to replace the tag by the whole sentence 'X is from Istanbul' any time it occurs in the novel, it is seen necessary by the translator to transfer the tag into English. The problem may be that since the translator does not make any explanatory suggestion as to the meaning that the tag adds to the sentence, the target readership would be perplexed at first. However, the surrounding of the tag and the word that takes the tag may indicate the fuction of the tag in the sentence.

9. "…çardaklı <u>kahveden</u>…" (p. 57)

"…the pergolas of <u>coffeehouse</u>…" (p. 46)

The thing that is common in both Turkish 'kahve' and the English 'coffeehouse' is that they are both places for public, where people can go and drink something. However, 'kahve' is absolutely different from 'coffeehouse' in that the visitors of kahve is generally male while the visitors of coffe houses are mixed in gender. And althoug the name of the place in Turkey is kahve/coffee, it generally serves tea. Despite the differences between the Turkish 'kahve' and the English 'coffeehouse', the translator renders the original word into English by its cultural substitute.

Although the translator's decision to render a word that lacks exact correspondence in the TL by the cultural substitute of the word in the pursuit of ensuring the utmost understanding by the target readership is welcomed, the fact that the effect that the word 'kahve' leaves on the original audience is totally different form what is suggested by the English word 'coffestore' is to be noted. Within this frame it will not be improper to suggest that there is not exact equivalence between the original word and its translation.

10. " Evet, <u>akşamüstleri</u> Bebek sırtlarında…" (p. 72)

"Yes, in the <u>evenings</u>, the woods on the hills of Bebek…" (p. 61)

What can be said for sure is that the time of the day the writer intends by 'akşamüstü' is not evening. 'Akşamüstü' refers to the time of the day just before when the dark falls.

However, even though the English language has the one-to-one corresponding item 'nightfall' for 'akşamüstü' , the translator renders the word into English by simply the word 'evening'. However, it is to be noted that 'evening' is not the exact equivalence of 'akşamüstü'.

11. " ...çocukla gezen kadın tek başına gezen kadından daha <u>saygıdeğer</u> bulunacak…"

<p style="text-align:right">(p. 75)</p>

"...more <u>deserving of respect</u> than women walking alone…" (p. 64)

Even though the English language has the one-to-one corresponding item 'respectable' for 'saygıdeğer', the translator renders the one-item Turkish word 'saygıdeğer' into English by the two-item descriptive phrase 'deserving of respect'. What can be said as to whether the descriptive phrase has the same core meaning of the original word is that what is suggested by the word in the original word is the same as what is suggested by the phrase replacing the word in the translated version.

12. " …<u>bihaber</u> bir havayla…." (p. 76)

"…seemingly <u>unmoved</u> by the crowds…" (p. 64)

Although the word 'bihaber' does not have a Turkish origin, it is used in Turkish to refer to somebody who is unaware of, uninterested in or inattentive to something. It seems that the word is rendered into English by 'unmoved' which is used to describe somebody who does not feel pity or sympathy, espacially in a situation where it would be normal to do so (Oxford Advanced Learner's Dictionary, 2001). If one aspect of these words are to be indicated to be equivalent, it is that both words have the prefix that adds a negative meaning to the word taking the tag but not the core meaning, for while the original word is used for people who lack interest or attention, its translated version is used for people lacking sympathy for others. It seems that the translated version does not convey the core meaning of the word as intended by the writer.

13. "El Kindi'ye göre duygu yalnızca bir sevdiğimizin ölümü ya da bir kayıpla ilgili değil, öfke, aşk, kin, <u>kuruntu</u> gibi hastalık…" (p. 93)

"According to El Kindi, hüzün was associated not just with the loss or death of a loved one, but also with other spiritual afflictions like anger, love, rancour and <u>groundless fear</u>…" (p. 82)

The one-item Turkish word 'kuruntu' is obviously rendered into English by a phrase that describes the word, which is 'groundless fear'. It is to be noted that although the word 'kuruntu' and its translation 'groundless fear' are not equivalent formally, they are equivalent in terms of the core meaning they convey.

14. "…<u>pavyonlarda</u> Amerikan şarkıcılarıyla Türk pop yıldızlarını taklit eden…" (p. 98)

"…Turkish pop stars in <u>cheap nightclubs</u>…" (p. 88)

It is obvious that the word 'pavyon' in the original sentence which is a club-like place where people drink till late hours, which lacks a corresponding item in English, is rendered into the TL by a descriptive phrase, 'cheap nightclubs'. Although cheapness is one component of the word, the phrase does not convey the exact meaning of the word. However, since the writer wants to point to 'the poor quality of the place', the target readership can be said to be left with the meaning as intended by the writer.

15. " …üzerinde erimiş kaşar peyniri olan ekmek dilimlerini mutlulukla <u>atıştırırlardı</u>."

(p. 117)

"…still <u>falling</u> happily <u>upon</u> the oily crescent rolls and cheese toasts." (p. 108)

The underlined verb in the original sentence means 'to eat not heavily; to eat for pleasure'; however, the translator renders the verb into English by the phrasal word 'fall upon', which means 'to attack sth with a lot of energy and enthusiasm'(Oxford Advanced Learner's Dictionary, 2001). The translator renders the verb by a phrasal word, which

does not convey the exact meaning of the original word. Thus, it can be said that there is not equivalence between the original word and its translation.

16. " …öğretmen, öğrenci, <u>hademe</u>…" (p. 120)

"…teachers, <u>school caretakers</u> and her classmates…" (p. 111)

The word 'hademe' in the original sentence refers to a person who is responsible for running errands in a school or university. What is obvious is that the word does not have one-to-one correspondence in English, for the translator renders the word by a generic word (caretaker) and the descriptive word(school). What is to be noted is that the core meaning of the original word is successfully conveyed by the generic word 'caretaker' plus the descriptive word 'school'.

17. " …bütün sınıfta başka tek <u>çıt</u> çıkmaz…" (p. 124)

"…while the rest of the class sat in <u>frozen silence</u>…" (p. 114)

The language item 'çıt' in the original sentence is used to describe that there is not any noise or voice in a certain place. That the translator renders the item by a metaphorical usage in the translated version indicates that English does not have a one-to-one corresponding item for the word. It can be said that the meaning carried by the original item is successfully reflected in the translation in that the expression 'çıt çıkmaz' is used in situations where there is a threat waiting for those who break the silence. Likewise, the adjective 'frozen' before the word 'silence' proposes that there is fear of something or somebody that ensures silence. As a last word, it can be said that although the original item does not have one-to-one corresponding item in the TL, the meaning carried by the word is conveyed into translation through the translator's use of a metaphor.

18. "…o düğünlerde eğlenen <u>hemşehrilerimizi</u> bile daha …" (p. 138)

"…the <u>people</u> celebrating at those weddings ..." (p. 132)

The function of the use of the word 'hemşehri' is to arouse the feeling of unity among people; however, the feeling of unity is not sensed in the translated version, for the original word is replaced by a generic word. The reason for the translator's decision to render the worder by a generic noun is that there is not a lexical substitute for the word. It is to be noted that the translated version of the original word does not convey the meaning that the original word carries. Thus, the perception of the original audience and the target audience will not be the same. While the original audience will sense the feeling of unity, the target readership will sense unity-free feeling.

19. " … ücret karşılığında insan öldürmeyi meslek edinmiş cellatları…" (p. 145)

"…men who killed people for a living…" (p. 138)

The underlined word in the original sentence is used to name men who are charged with killing people having been found guilty for some reasons. The word 'cellat' does not have one-to-one correspondence in English; therefore, the translator renders the word into English by a generic word (men) plus a descriptive word. And it can be said for certain that the original word and its translation are equivalent.

20. "...kahramanlarımın yürüyebileceği yerleri sokak sokak, bina bina belirler, hatıralarımı yoklayarak hangi çiçekçi, kahvehane, meyhane ya da muhallebicide rastlamış olabileceklerini ayrıntılarıyla düşlerdim. Bütün bu dükkanlardaki yiyeceklerin kokusu, kahvehanelerde okuna okuna hırpalanmış gazetelerin satırları, benim için bir şehri şehir yapan duvar afişleri..." (p. 109)

"...I would dream up the details of every florist, coffeehouse, pudding shop, and meyhane they might have frequented. I'd conjure up the foodsmells in the shops,, the rough talk, smoke and alcohol fumes in the meyhanes, the lines of the newspapers in the coffeehouses, read and reread and roughed up..." (98)

It seems that the word 'meyhane' in the original sentence is rendered into English by a couplet. The translator transfers the word when it first appears. And in the following sentence, the translator adds a brief information about 'meyhane' by making the distinguishing components of the word explicit. Thus, it is most probable that the target

readership will visualize meyhane to be a place where people go to drink, to smoke and to converse.

21. "...İstanbul sokaklarında, <u>meyhanelerinde,</u> kahvehane ve <u>gazinolarında</u>…" (p. 153)

"... <u>meyhanes</u>, coffeehouses, <u>gazinos</u>…" (p. 145)

The underlined words refer to places which are similar to nightclubs, but have facilities different from that of nightclubs. It seems that the translator transfers the words to the TL text, which indicates that the translator uses the words as loan words in the translation. The translator's decision to transfer the word 'meyhane' into English is to be welcomed, for the translator has already provided the core meaning of the word. The problem is that since the translator does not provide any additional information about 'gazino', the target readership may go without visualizing it. Thus, it can be said that there is no equivalence between the original word 'gazino' and the translated version.

22. "Byron'un ilgilendiği 'Türk-Doğu, <u>hançerin</u>, Arnavut kıyafetlerin, mavi denize bakan kafesli pencerelerin' Doğusu'ydu." (p. 269)

"Bryon's imagination was 'the Turkish Orient, <u>the Orient of the curved sword</u>, the Albenian costume…" (p. 259)

It is apparent that there is no one-to-one corresponding lexical unit for the word 'hançer', which is a sharp device similar to a knife but which is curved at the end. Thus, the translator renders the word into English by the generic word 'sword' plus the descriptive phrase 'the Orient of the curved'.

It can be said that the distinguishing component of the word 'hançer' is revealed in the translated version, which ensures that the target readership can visualize exactly the same thing upon reading the translation as the original audience.

23. "Ağabeyimin okula başladığı yıllarda bazan annemden izin alıp, bazan da annemle birlikte yukarı kata çıkar, sabah <u>babaannem</u> hala yatağındayken,..." (p. 18)

"Once my brother had started school, my mother would let me go upstairs alone, or else we would walk up together to visit my paternal grandmother in her bed." (p. 10)

It has been discussed before that all male relatives are referred as 'uncle' and female relatives as 'aunt' in English. However, what is missing in this information is by what words grand relatives are referred to. It is to be noted that the male grand relative is called grandfather while the female relative is referred as grandmother in English. While in English there is one word to refer to grandmothers on both sides, Turkish makes distiction between the grandmother on father's side and the grandmother on mother's side; however, as in English, Turkish has one word to refer to grandfathers on both sides.

Since the Turkish word 'babaanne', which is used to refer to grandmother on father's side, has no one-to-one correspondence in English, the translator renders the word into English by a generic word (grandmother) plus a descriptive word (paternal). In the novel, the writer makes frequent references to his grandmothers on both sides, and it seems that the translator wants to make it explicit which grandmother is referred. Thus, it can be said that the lack of a lexical item in the TL does not lead to meaning loss; the translator provides the exact meaning of the lexical item through a generic plus a descriptive word.

24. "...(üzerinde aynı sabahlıkla annem, bebek iskemlesine oturtulan bana bir kaşık 'mama' verirken, ikimiz de ancak mama reklamlarında rastlanacak neşeyle gülümsüyoruz)..." (p. 81)

"One showed me sitting in a highchair as she, dressed in the same robe, gave me a spoon of 'Mama', and we were both smiling the sort of smile you only saw in advertisements,..." (p. 69)

The word 'mama' which means baby food in the original sentence does not have a one-to-one correspondence in English; that's why the translator transfers the word into the translated version. It seems that the translator adopts the procedure of transference while translating some of the lexical units for whom there has been found no corresponding item in the TL. The problem with these translations is that since the target readership have been

provided with the form of the lexical unit only but not its meaning, the translator's attempt to ensure full understanding of the unit by the target readership is put at risk.

However, as for this instance, it can be said that since the translator adds the specifier 'a spoon of' to the transferred word in the pursuit of ensuring that the target readership will understand that what the mother gives to the writer in the photo taken when he was only a baby is a spoon of baby food, the meaning conveyed by the translation is what is intended by the writer.

3.3.2. Metaphor

Metaphor is any figurative expression based on a point of similarity between two things, people, objects used in the pursuit of strengthening the meaning of a lexical unit.

A review of the literature of translation in search for the procedures to be adopted in the translation of metaphors reveals five procedures.

- The translator replaces the image in the SL with a standard TL image if the SL image is not known to the the target readership.

- The translator translates the metaphor by a simile if the point of similarity is obscure.

- The translator converts the metaphor to sense.

- The translator combines the procedures of metaphor by simile and convertion of the metaphor to sense.

- The translator deletes the metaphor if the metaphor is impossible to be rendered into the TL.

1. "İstanbul dünyadaki görece yeri bakımından iki bin yıllık tarihinin en zayıf, en yoksul, en ücra ve en yalıtılmış günlerini yaşıyordu." (p. 15)

"The city into which I was born was poorer, shabbier, and more <u>isolated</u> than it had ever been." (p. 6)

The underlined word in the original sentence is an instance of metaphorical usage in that the verb 'yalıtmak '(to insulate) is used in its figurative meaning.'Yalıtım' is in the collocational range of 'electric current'. However, in this very instance, the verb is used to collocate with 'günler'(days). The writer uses the word metaphorically to emphasize the isolation of the city at the time. Obviously, the translator reduces the metaphor to sense rather than to reproduce in the TL. It is to be noted that the translator's decision to reduce the metaphor to sense does not cause any meaning loss or meaning divergence in the translated version. The procedure adopted by the translator can be said to be proved to be successful in that the point intended through the metaphor is reflected in the translation.

2. "Kendimizi rüyada görmenin zevklerini hatırlatan bu <u>tatlı duygu</u>, daha sonra bütün hayatımız boyunca bizi <u>zehirleyecek</u> bir alışkanlığı da ruhumuza yerleştirir. (p. 16)

"It's a sensation <u>as sweet as</u> seeing ourselves in our dreams, but as we <u>pay a heavy price</u> for it." (p. 8)

What is apparent is that the original sentence contains two metaphorical usages, which are 'tatlı duygu' and 'hayatımızı zehirleyecek'. In the first metaphorical usage, which is 'tatlı duygu', the thing to be emphasized is the positive emotion the writer has. As it has been discussed before, a metaphor is to be based on a point of similarity between two entities. Thus, in this example, the writer likens his feeling to a kind of food that is sweet. Just like eating a sweet thing leaves a sense of pleasure on a person, the feeling that the writer has is expressed by the writer himself to give the same pleasure. Unlike the previous example, the translator reproduces the metaphor in the TL.

As for the second instance of metaphorical usage, it can be said that although not all the components of the metaphor, which have been discussed to be the object (the thing that is the source of metaphor), the image (the thing that is likened to the object) and the point of similarity, are explicit in the sentence; it is possible to infer that the object is something that is poisonious, the image is the habit mentioned in the sentence and the point of

similiarity is that both the image and the object are threatening for one's life. The translator does not render the same metaphor into the TL, rather, the translator gives the sense the metaporical usage in the original sentence is supposed to convey by a different metaphor in the TL, by 'pay a heavy price'. What can be said as to whether the core meaning of the metaphors in the translated version is conveyed through the translation is that the translator successfully conveys the intended meaning of both metaphors.

3. "...<u>hayal gücüm bitkin düştüğünde</u>, çevremdeki sehpalara, masalara, duvarlara umutsuzlukla bir eğlence bekleyerek bakar fotoğraflardan başka eğlenceli bir şey görmezdim." (p. 19)

"…when I had <u>exhausted the energy</u> to daydream, I would take refugee in the photographs that sat on every table, desk and wall" (p. 11)

The writer attributes the human feature of 'getting tired' to an abstract entity, 'hayal gücü' (one's energy to dream), which points to the use of a metaphor in the original sentence. The writer attempting to express his constant and tiresome habit of dreaming prefers to use a metaphor. However, it can be inferred that the writer himself is the one who 'got tired' not his energy. What is obvious is that the translator reduces the metaphor to sense in the translated version and conveys the intended meaning of the writer by suggesting that the writer exhausted energy. Thus, it can be said that the translator maintains and reflects the core meaning of the original sentence.

4. " Evleri yakmaktan, yanan evin içindeki insanlara <u>kurşun yağdırmaktan</u>…" (p. 29)

"I'd enjoyed setting houses on fire, <u>spraying burning houses with bullets</u>…" (p. 19)

The Turkish reader recognizes that there is a metaphorical usage in the original sentence, which is based on the similiarity between the object 'bullet' and the image 'rain'. The writer attempting to express that he used to dream that he was shooting others constantly and heavily when he was a young boy gets use of the image 'rain' in order to make his expression more powerful and effective. The point of similiarity is the amount of both the 'rain' and the 'bullets'. It seems that the metaphor produced by the writer is not

reproduced in the TL, for the translator reduces the metaphor to sense by replacing the verb 'yağdırmak' with 'spraying' whose dictionary meaning is 'to cover sb/sth with a lot of small things with a lot of force' (Oxford Advanced Learner's Dictionary, 2001) in the translated version. It is to be noted that although there is not equivalence between the metaphor in the original sentence and its translation at formal level, there is exact equivalence in terms of their core meaning.

5. "…perdeler arasından odanın içine tıpkı geceleri Boğaz vapurlarının <u>meraklı projektör ışıkları</u> gibi vuran güneş ışığına gözlerimi dikip…" (p. 30)

"…a shaft of light came through the curtains −just like <u>searchlights</u> on the ships passing through the Bosphorus in the night − I could blinked." (p. 21)

That the human feature of 'being curious' is attributed to an inanimate object in the original sentence points to a use of metaphor. The writer attempting to express that the captains of the ships in Boshorus are constantly lighting its surrounding in order to follow its correct route prefers to make his point through the use of metaphor, for figurative language pieces are more effective than literal language pieces. It seems that the metaphor is omitted in the translated version. What is surprising to note is not that the translator adopts the procedure of omission in translating the metaphor but that the omission of the metaphor does not cause any meaning loss in the translated version. The motive of the writer in using the word 'meraklı' (curious) together with 'ışık' light) seems to be to describe the constant search of the captains of the ships for their routes in the sea through a powerful lamp. And since the translator achieves the same meaning through the use of 'searchlight' which is 'a powerful lamp that can be turned in any direction, used for finding people or vehicles at night' (Oxford Advanced Learner's Dictionary, 2001), the translator's omission of 'meraklı' in the course of translation is to be welcomed. Thus, it can be said that the translator compensates for the omission of the metaphor by using a word that harbours the meaning the metaphor intends to convey.

6. "...<u>saray yavrusu konaklar</u> bakımsızlıktan boşalmaya, yanıp yıkılmaya başladığı zamanlarda gelmiştik." (p. 35)

"… the empty <u>mansions</u> they had left behind were only decrepit anomalies." (p. 27)

The writer intending to tell how big the mansions in Istanbul used to be before they were demolished suggests his point by the use of the metaphor, 'saray yavrusu' (a child of a palace), in the original sentence, from which it can be inferred that the mansions were as big and splendid as a palace. However, it is obvious that the translator omits the metaphor in the course of translation and replaces it by the single word 'mansion', which does not convey the intended meaning of the metaphor. It seems that the omission of the metaphor causes meaning loss, which in turn puts equivalence at risk.

7. "…eve dönme <u>isteği</u> içimde <u>kıpırdanmaya</u> başlardı." (p. 38)

"… I'd be <u>seized by an impatience</u> to go home." (p. 29)

The attribute of 'kıpırdanmak'(to move) is used for an abstract noun in the original sentence, the abstract noun refering to the 'will to go back home', which leads us to consider this figurative language use to be an example of metaphorical usage. The writer intending to express how great his will to return to home was when his mother would buy him a yo-yo from the Alaaddin's shop collocates the verb 'to move' with the abstract noun 'will'.

It is obvious that the metaphor produced by the writer seems not to be reproduced by the translator. Rather, the translator reduces the metaphor to sense. The rendering of the original metaphor by the sentence 'I'd be seized by an impatience to go home' seems to prove to be successful in that it conveys the core meaning of the metaphor.

8. "<u>Soğuk kış akşamlarının...şiir gibi inen karanlığını</u>…" (p. 41)

"...<u>dusk descend like a poem</u>…" (p. 31)

The review on the literature of the translation of metaphor has revealed that of all the metaphorical usages, simile is the easiest one to be translated. The reason has been explained to be that since all the components of metaphor is made explicit in a simile, the

translator does not have to account for the point of similiarity. Thus, under the light of this brief note, it will be proper to check whether the metaphorical usage that is supposed to be an instance of simile cited above in the original is indeed a simile and whether its translation proves to be successful through the faithful rendering by the translator.

All the components of the metaphorical usage can be traced in the original sentence; the image is poem, the object is dusk, and the point of similarity is that 'they arouse positive feelings'. It is obvious that the translator renders the simile faithfully into the translated version, for the translation of the simile leaves a similar impact in the readers as the original simile.

9. "…evlerden sokaklara <u>top namlusu gibi</u> uzanıp kirli bir dumanı üfleyen soba boruları…" (p. 45)

"…the wreathes of soot rising from stovepipes…" (p. 36)

This very instance reveals that the ease with which a simile can be rendered into a TL does not guarantee that all instances of the simile will be reproduced in the TL, for the translator may sometimes find it proper to omit the metaphor. The reason may be that the point of similiarity may seem obscure to the target readership. As for this very instance, it is to be noted that the translator omits the two components- the object 'gun barrel' and the point of similarity 'it stands parallel to the ground' –of the simile 'top namlusu gibi uzanmak' (stands parallel to the ground like a gun barrel) and renders only the image 'stovepipes', which does not carry any figurative meaning into English. It seems that although the original audience is provided with a description of the stovepipes, the target audience lacks this description. Therefore, although the original audience will visualize the scene the writer describes, the targer audience won't.

10. "…yollar <u>kesilir</u>…" (p. 48)

"…the back streets would <u>close</u> and then the main roads…" (p. 38)

The metaphorical usage of 'kesmek' (to cut) is not reproduced in the TL, for the point of similiarity between the things that can be cut and roads, which are not cut but closed, may seem obscure to the target readership. Thus, the translator reduces the metaphor to sense. The meaning intended through the metaphor is reflected in its translation; thus the translator's decision to a metaphor that means nothing for the target readership by its sense is to be welcomed.

11. "...bir kış günü şehrin kalbi Galata Köprüsü'ne çıkıp kalabalıkların burada nasıl hep rengi fark edilmeyen solgun, boz, gölgemsi elbiselerle dolaştığını görmek gerek..." (p. 49)

"…If it's winter, every man on the Galata Bridge will be wearing the same pale, drab, shadowy clothes." (p. 38)

In the original sentence, the human attribute 'heart' is used to describe the centre of Istanbul, which is 'Galata Köprüsü'. However, the figurative use of 'heart' to mean 'centre' is not adopted by the translator. The translator, seemingly, omits the metaphor in the course of translation. It seems that the translator's decision to omit the metaphor leads to a meaning loss in the translated version. By using the metaphor, the writer intends to convey the meaning that the Galata Bridge is at the centre of the city; however, the translated version does not indicates what is special about the bridge.

12. "…yarı yıkık kayıkhane duvarlarının içinden hafif solgun bir ışık dökülüyor zannederim." (p. 60)

"…the half − broken walls of the boathouses −all of them glowed with a dim of light that came from within…" (p. 49)

What can be said for certain is that the verb 'dökülüyor' (to be poured) is used figuratively in the original sentence, for the verb can never be in the collocational range of the word 'light', for the verb can only collocate with liquids. Through the metaphor, the writer attempts to emphasize that the amount of the light coming from within the houses were on full beam. However, the translator reduces the metaphor to sense by rendering the metaphor into English by the verb 'came'. Although the translator is not faithful to the

form of the metaphor, the sense of it is obvious to be rendered in the translation. And since what is important is the target readers' understanding, this decision of the translator is to be welcomed.

13. "…<u>esrarlı bir deniz gibi</u> kıpırdanan Boğaz'ın sularının…" (p. 60)

"…the Bosphorus, <u>glimmering like a mysterious sea…</u>" (p. 49)

The underlined figurative usage is an instance of a simile. The three components of the simile can be traced in the sentence: the image is the water of the Bosphorus, the object is the sea, the point of similarity is that both the sea and the Bosphorus are 'mysterious'. It is obvious that the translator renders the simile faithfully into English, for all the components of the simile is explicit and the point of similarity between the object and the image is clear to the target readership. It can be said that the impact the target readership is left with the translation is the same as that is left on the original readership.

14. "…içimdeki resim <u>ateşinin</u> alev alev yandığı günlerde…" (p. 66)
"…my heart was then ablaze with a <u>passion</u> for painting…" (p. 55)

What the Turkish reader will recognize immediately upon reading the original sentence is that the word 'ateş' (fire) is not used in its literal sense; the writer uses the word to stand for 'passion'. The writer intending to express how he was seized by the will to paint uses the word 'fire' metaphorically with the belief that the metaphorical expression will be more effective. It is obvious that the translator reduces the metaphor to sense. However, as long as the translator conveys the meaning intended through the metaphor to the target readership, the decision of the translator not to reproduce the metaphor in the translated version is to be welcomed.

15. "...Boğaz'ın havasına tamamen <u>saygılı</u> ekler yapıldı." (P. 68)

"…construction…that <u>suited</u> the Bosphorus climate so well…" (P. 56)

The human attribute to 'respect' is collocated with an inanimate object 'building', which points to a metaphorical usage. The Turkish reader will recognize that the verb 'respect' is used to mean 'suit' and that the writer replaces suit by the verb 'respect' to arouse a certain effect on the reader. However, the TL must not have allowed for this collocation, for the translator reduces the metaphor to sense in the translated version. However, as long as there is no meaning loss or meaning divergence in the translation, the translator's decision to reduce the metaphor to sense is to be welcomed.

16. "…akşamüstleri <u>Bebek sırtlarında</u> korular…" (P. 72)

"…the woods on the <u>hills over Bebek</u>…" (p. 61)

The word 'sırt' which is the word for the English 'human back' is obviously used metaphorically in the original sentence, for the word which is not a feature of inanimate objects is used to describe an ecological feature. Although the original language seems to allow for the use of 'sırt' to stand for 'hills', the TL seems not to do so. The reason behind this conclusion is that the metaphor is reduced to sense in the translated version. The translator's rendering the word 'sırt' by 'hill' into the translated version is to be welcomed, for the reference of these word is the same.

17. " İlkokul birde bir süre yanımda oturan, uzun kırmızı saçları <u>at kuyruğu</u> yapılmış bir kız vardı." (p. 121)

"In the first grade, there was a girl who kept her red hair in a <u>ponytail</u>" (p. 112)

Since the point of similarity is pretty much obvious between the hair style of the girl the writer talks about and the tail of a pony, the translator reproduces the metaphor in the TL. And it can be said that the meaning intended through the original metaphor is communicated in the translation.

18. "Bazı öğrenciler cevabını bildikleri basit bir soru karşısında <u>gözleri araba lambasına yakalanmış tavşan gibi donup kalan…</u>" (p. 124)

"…some pupils look <u>like rabbits caught in a car's headlight</u>…" (p. 114)

Like the previous example, the point of similarity is obvious in this metaphorical usage. Thus, the tranlated version keeps the simile as it is in the original sentence. And it can be said for certain that the target readers will be left with the same impressein as the original audience.

19. "...saçları <u>telli turna</u> misali,…, dilinde cilve, vücud yapısı <u>tığ gibi</u>…" (p. 152)

"…his hair was a riot of curls,…, his tongue flirtatious, his build tall, slender, and strong…" (p. 144)

The Turkish speaker knows that if someone is likened to the bird crane, s/he has dense and curly hair; and if someone's body is likened to a hooked needle, her/his body is slender and tall. These culture-bound metaphorical usages are associated in the minds of the Turkish speaker with the physical qualities just mentioned; however, the translator knowing that the reproductions of these metaphors will not leave the same effect on the target readership reduces the metaphors to sense.

20. "…annemin arkadaşı olan ve kendisi aslında <u>maymuna</u> çok benzemesine rağmen…" (p. 183)

"…there was a friend of my mother's: a woman who in spite of <u>looking an awful lot like a monkey</u>…" (p. 174)

What has been discussed earlier in the literature review of this thesis as to the translation of metaphors was that the translator may encounter problems when translating a metaphor which does not make explicit the point of similarity as in this instance. That is to say, the target readership may not undersytand in what terms the woman is likened to a monkey; the target readership may not know whether monkey has positive connotations or negative connotations. Taking into consideration this fact, the translator turns the metaphor into simile to make the point of similarity explicit. The addition of the phrase 'looking like an awful lot' serves the need to make the point of similarity explicit.

21. "…alevlerin yuttuğu ahşabın…" (p. 199)

"…the wooden houses bursting into flame…" (p. 190)

Newmark (1988) accounts for the languages' use of metaphors by the explanation that metaphors express an idea in a more powerful way. For the same purpose of expressing the severity of the fire, the writer uses a metaphor. The verb 'yutmak' (to swallow) is used with an inanimate object. However, the non-metaphorical nature of the predicate 'burst into flame' indicates that the translator reduces the metaphor in the original sentence to sense.

22. "Bazan bir ev kedisi olduğum için de okuldan kaçardım." (p. 284)

"Sometimes I skipped school because I was a house pet." (p. 274)

The metaphorical usage in the original sentence may not leave the desired effect on the target readeship, for the point of similarity between the 'house cat' and the writer is obscure to the target readership. Thus the translator substitutes the original metaphor with a metaphor that is known by the target readers to mean what the original metaphor refers to.

23. "Bir şey yerken ağzını küçük hareketlerle oynatışını, meraklandığı zaman yüzünde beliren sincap bakışını seviyordum." (p. 307)

"I loved the little movements of her lips when she ate and how she looked like a squirrel when she was worried." (p. 296)

As for this very instance, it can be said that the point of similarity between the animal and the person who looks like the animal suggested by the metaphor in the original sentence may be implicit. Newmarks (1988) recommends the translator that s/he translate the metaphor by simile, so that the point of similarity is made explicit. Thus the translator makes the point of similarity by turning the metaphor into a simile.

3.3.2.1. Metonymy

As can be recalled, the issue of metonymy has been discussed within the framework of metaphor, for metonymy refers to metaphorical usages in which whole stands for part.

24. "…taklit etmeye paralarının yetmediği <u>Hollywood</u>'un gücüyle çökünce…" (p. 42)

"…it could not compete with <u>Hollywood</u>…" (p. 31)

It is obvious that 'Hollywood' in the original sentence does not stand for the city itself but the Hollywood films. What else is obvious is that the translator keeps the metaphorical usage of the Hollywood to stand for the films in the translated version. The translator knowing that target readership will associate Holloywood with its films maintains the metonymy in the translated version.

25. "(Melling)…ünlü oryantalist Pierre Rufin'in de yardımıyla <u>Paris</u> ile yazışmaya başladı." (p. 69)

"With the help of Pierre Rufin, a renowned orientalist, he began to correspond with <u>publishers in Paris</u>**."** (p. 59)

Needless to say, by Paris, the writer refers to the publishers in Paris; so it can be said that the original sentence presents an instance of metonymy. The original audience reading the surrounding of the metoymy will infer that Melling corresponds with publishers in Paris. What is surprising is to see that although in the previous example the translator renders the metonymical usage of Holloywood to refer to its films, in this very instance the translator reduces it to sense. The translator does not replace the publishers by the city name 'Paris', as in the writer does, rather the translator makes it explicit with whom Melling corresponds. The underlying motive may be that the translator supposing that as opposed to the association that can be easily made between 'Hollywood' and 'its films', the association between Paris and its publishers is not explicit enough to replace one with the other. Since there is not any meaning loss or meaning divergence stemming from the

procedure to reduce the metonymy to sense, it is to be noted that there is eqivalence between the original figurative unit and its literal rendering.

26. " …bazılarının neden öyle daha tembel, onursuz, iradesiz, duyarsız, <u>kafasız</u>,…" (p. 124)

"…why it was that some could be so lazy, dishonourable, weakwilled, insensitive, <u>brainless</u>,…" (p. 115)

Tha target readership will recognize that the underlined word in the original sentence does not stand for the head itself but the brain inside. However, it seems that the translator renders the word into English by the word 'brainless', which indicates that the translator reduces the metaphorical use of the Turkish word to sense. The reason why the translator does not render the metonymy faithfully into English is most probably that the target readership may mistakenly misinterpret the literal translation of 'headless' as 'a body without a head' and may ignore the intended meaning of the metonymy. Therefore, the translator's intention to ensure that the target readership gets the core meaning of the metonymy can account for the reduction of it to sense.

27. "…<u>İstanbul'un</u> geri kalanına ne kadar zengin olduklarını duyurma…" (p. 187)

"…they're advertised with skyrockets that can be seen throughout <u>the city</u>." (p. 178)

Undoubtedly, the writer does not intend to mean that the rich want to announce their wealth to the city. The rich want their wealth to be known by the inhabitants of Istanbul. Since both the Turkish language and the English language allows for the use of city names to refer to the inhabitants, the metonymy produced in Turkish is maintained in the translated version.

28. "Bütün <u>şehir</u> uyuyordu." (p. 193)

"The rest of the <u>city</u> was asleep" (p. 184)

As in the previous example, the writer uses the word 'city' to refer to its inhabitants, which is also maintained in the translated version. Both the original and the target readership will understand that city refers to those people living in the city in question. It is to be noted that not all languages allow for this sort of substitution of names representing the whole for names representing the part; however, since both languages of English and Turkish allow for this metonymical use, the translation between these languages will pose less difficulties for the translator.

29. "…bir kasım akşamı <u>evlerine</u> telefon ettim." (p. 308)

"One evening in November, I <u>phoned</u> her house." (p. 297)

Needless to say, it is impossible for one to call a house. However, what is possible is that one can use the word 'house' metaphorically to stand for the 'people living in the house'. Thus, both the writer and the translator taps the possibility to represent the part by whole; and both the original and the target readership will understand the exact reference of the metonymy.

30. "Rus kökenli <u>karımın kalbi</u>, oysa biraz da Ortodokslar'dan yanaydı." (p. 165)

"Her <u>sympathies</u> were more with the Orthodox Christians" (p. 156)

The underlined word 'heart' in the original sentence stands for 'feelings'; thus it is obvious that whole (heart) stands for part (feeling). It seems that as opposed to the most of the instances of metonymical usages provided so far where the translator's faithful translation of the usage yields successful translation results, in this very instance the translator feels the need to reduce the metonymy to sense and render the word 'heart' into English by 'sympathies'. The underlying motive behind the translator's decision to reduce the metonymy to sense may be that the word 'heart' has a wider meaning in Turkish than in English. That is to say, while 'heart' refers to any kind of feeling such as love, pity, sympathy in Turkish, it is mostly associated with the feeling of love in English. Thus replacing the word 'heart' which includes the feeling of sympathy by the word 'heart' in

the translated version may lead to meaning divergence, for rendering the word literally will lead the target readership to suppose that the feeling referred is love rather than sympathy.

3.3.2.2. Synecdoche

31. "…apartman hayatının dışında yeni bir <u>soluk</u> arayan çekirdek ailenin mutsuzlukları Boğaziçi çağrısını zehirlerdi." (p. 64)

"…hoping for a <u>brief escape</u> from the prison of their apartment − all this came to poison my love for the Bosphorus." (p. 53)

The Turkish reader would recognize that what is meant by 'soluk' (breath) is not the air that you inhale in order to go on living but the life itself. The writer deliberately substitutes life with breath. It is apparent that the translator attempts to reduce the synecdoche to sense by rendering the word into English by the word 'escape'. However, what is to be questioned is whether the translator gives the core meaning of it in the translated version. The sense of the word 'breath' in the original sentence can be interpreted to be 'a new experience', 'a new life standard', 'a new way of living', 'a new job', or 'a new relationship' and so on; however, the translator reflects its sense to be 'escape'. Although it is to be noted that to undergo a new experience, to have new life standards necessitates escape from the old ones, what the writer intends to mean by 'breath' is more than a mere escape. He intends to experience something new which will replace the old ones. It is not improper to suggest the translator's decision to reduce the metaphor to sense causes the emergence of meaning divergence in the translated version. Thus, it can be said that exact equivalence is not attained between the synecdoches.

32. "Babaannemde Osmanlı haremine yüzyıllarca uzun boylu güzel kız yollayan <u>Çerkez kanı</u> vardı." (p. 19)

"My paternal grandmother was <u>Circassian</u>." (p. 11)

By the underlined expression in the original sentence, the writer means the ancestors of her grandmother. Thus, 'kan' (blood) stands for kinship. What is obvious is that the

translator reduces the metaphor to sense in the translated version. The reason why the translator does not maintain the synecdoche the writer uses in the original sentence is that English does not allow for the use of 'blood' to represent kinship. Therefore, the translator's decision to render the synecdoche into English by the sense it carries in the pursuit of ensuring the utmost understanding of the target readership is to be welcomed.

33. " Göz yaşartıcı bu gölge oyununun şiddetinden, tıpkı <u>Karagöz'de</u> olduğu gibi…"

(p. 85)

"From time to time this shadow play would become so violent that the curtains would tremble-just as they did when we went to the <u>Karagöz shadow theatre</u>." (p. 73)

The Turkish speaker knows the funny character (Karagöz) of the once-popular traditional Turkish shadow play 'Hacivat and Karagöz'. And s/he also knows that Karagöz is not the name of the play but the name of one of the characters. Yet, in the original sentence the name of the funny character is used to refer to the play. That is to say, part is used to stand for the whole, which points to the metaphorical usage known as 'synecdoche'.

Although many languages may allow for the use of synecdoche, the translator may reduce the metaphorical use provided by synecdoche to sense in the course of translation. And this very instance exemplifies the case where the translator reduces the metaphor to sense. The translator renders the synecdoche into the translated version by providing the information as to what is exactly referred by the synecdoche. The reason why the translator does not maintain the use of the synecdoche in the translated version is that although the Turkish reader establishes the connection between 'Karagöz', the character, and the play, the target reader does not. Since the target readership does not have the background information as to what is referred by 'Karagöz', the translator feels the need to reduce the synecdoche to sense. It seems that the translator attempting to ensure that the target readership understands the same thing as the original readership reduces the synecdoche to sense.

34. "…<u>Batılı gözlerin</u> bakışlarından uzakta olduğumuz…" (p. 41)

"…we're safe from <u>Western eyes</u>…" (p. 32)

Both the original and the translated version uses the same synecdoche to refer to Western people, where eye stands for 'people'. It seems that since both English and Turkish allow for the use of 'eye' to represent a person, the translation of the synecdoche indicating this representation does not lead to any meaning loss or meaning divergence.

35. "…bütün bir günü ve uzun geceyi, sesizlikleri, aşkları, alışkanlıkları ve yazarın ısrarla üzerinde durduğu ince törenleriyle anlatan <u>Boğaziçi Mehtapları adlı kitabın</u>…"

(p. 60)

"…I cannot pick up his <u>Bosphorus Moonscapes</u> without a distinct sorrow at never having had the chance to witness its passion and its silences…" (40)

Reading the original sentence, one can recognize the intended meaning of the original sentence. What tells the passions, habits and silences of Istanbul is the book itself. However, it is out of question to expect a book to tell something, rather the writer of the book tells the thing to be told. Thus, the book is used figuratively to stand for the writer of the book. Similarly, the translator seems to reproduce a synecdoche in the translated version if not with the same reference. To be more precise, while the part is 'the book' and the whole 'the writer' in the original sentence; the part is the name of the book 'Bosphorus Moonscapes' and the whole 'the book' in the translated version. It seems that although the wholes represented by the parts in both sentences do not have the same references, there is little loss of meaning in that while in the original sentence the whole is referred to be the writer, in the translated version the whole is referred to be the book itself.

36. "…pek çok mahallede <u>bekçi sopası</u> işitilmediğine dair…" (p. 130)

"…the sound of the <u>watchman's club</u> is rarely heard." (p. 136)

It can be said for certain that the writer complains about the absence of the watchmen not their club; the writer wants to see them not their clubs. Although the opposite is

suggested in the original sentence, this is what is to be inferred from the use of the synecdoche in the original sentence. It is obvious that the translator maintains the synecdoche in the translated version. Thus it can be said that the watchman's club stands for the watchman in both the original and the translated version and thus that there is no meaning loss or meanin divergence in the translation.

37. "Artık elim onları nasıl çizeceğini biliyordu." (p. 141)

"By now my hand had a mind of its own." (p. 134)

The underlined word in the original sentence is used metaphorically to refer to the person uttering the sentence. What knows how to draw is not the part of our body that we use while we are drawing but the person who controls the hand. Although the opposite is suggested in the original sentence, this is what is to be inferred from the sentence. It is obvious that the translator maintains the synecdoche in the original sentence and uses 'hand' to stand for the person. Since both English and Turkish allows for the representation of the person by the body part 'hand', the translator's faithful rendering of the original synecdoche yields a successful translation which communicates the same meaning to the target readership.

38. "…Safiye Sultan'ın da 'rüşvet eli' olduğu söylenen Ester Kira…" (p. 146)

"…who was said to be Safiye Sultan's 'bribe collector'…" (p. 139)

The original sentence contains the phrase 'rüşvet eli' which stands for the person who collects the 'bribe'. The part 'el' (hand) stands for whole (person-Ester Kira). However, the synecdoche is not maintained in the translated version. The translator makes explicit the whole without any reference to the part. The reason why the translator does not render the original synecdoche into English literally may be that although the Turkish reader will recognize that the expression 'rüşvet eli' is synecdoche and that it refers to the person who collects the bribe; the reference of the synecdoche if translated literally into English may be obscure to the target readership, for the expression is hardly ever used to refer to the

bribe collector in the TL. Thus, the translator decides to reduce the synecdoche to sense, which will ensure exact equivalence between the two sentences.

39. "Ahmet Refik bir 'reform' ile itibarlı <u>koltuğunu</u> kaybedince Reşat Ekrem Koçu da işsiz kaldı." (p. 150)

"When his mentor lost <u>his job</u>, so, too, did Resat Ekrem Koçu." (p. 143)

The underlined word in the original sentence 'koltuk' (armchair) stands for Ahmet Refik's job. The writer prefers to refer to the job (whole) through 'koltuk' (part), which has a wide use in Turkish.

However, it is obvious that the translated version does not reveal the use of synecdoche, for the translator reduces the synecdoche to sense. The reason why the translator does not maintain the synecdoche in the translated version may be that as opposed to its wide use in Turkish, the use of the word 'koltuk' to refer to one's position, especially high, is hardly ever resorted in the TL to attain the meaning of positon it carries in Turkish. What can be said as a last word about the translation of the synecdoche in the original sentence is that despite that it is not rendered into English, the sense it carries is communicated in the translated version. Therefore, we can talk about neither meaning loss or meaning divergence as to the translation of the synecdoche in this instance.

40. "…şehrin <u>onların fırçasıyla</u> nasıl resmedildiğini görmek için değil…" (p. 271)

"…to see the city through <u>their eyes</u>…" (p. 261)

There is no doubt that the word 'fırça' (brush) stands for the person holding the brush, the person doing the painting. One more thing to be noted without doubt is that the translator reproduces the synecdoche in the TL, though not by the same object. The translator uses the word 'eye' instead of the 'brush' to stand for the whole 'artist'. The motive underlying the translator's decision to change the image may be that it is more correct to say in English 'eye' to represent the person. Since what is important is that the translated version does not reveal meaning loss or meaning divergence, the translator's

decision to replace the image of the original synecdoche by an image that is more clear to the target readership is to be welcomed.

41. "…apartman hayatının dışında yeni bir <u>soluk</u> arayan çekirdek ailenin mutsuzlukları Boğaziçi çağrısını zehirlerdi."

"…hoping for a <u>brief escape</u> from the prison of their apartment-all this came to poison my love for the Bosphorus."

The Turkish reader will recognize that what is meant by 'soluk' (breath) is not the air that you inhale in order to go on living but the life itself. The writer deliberately substitutes life with breath. It is apparent that the translator attempts to reduce the synecdoche to sense by rendering the word into English by the word 'escape'. However, what is to be questioned is whether the translator gives the core meaning of it in the translated version or not. The sense of the word 'breath' can be interpreted to be 'a new experience', 'a new life standard', 'a new way of living', 'a new job', or 'a new relationship' and so on; however, the translator renders it as 'escape'. Although it is to be noted that to undergo a new experience, to have new life standards necessitates escape from the old ones, what the writer intends to mean by 'breath' is more than a mere escape. He intends to experience something new which would replace the old ones. Thus, it will not be improper to suggest the translator's decision to reduce the metaphor to sense causes the emergence of meaning divergence in the translated version. Thus, to talk about exact equivalence between the two sentences will be misleading.

3.3.3. Idioms

A review on literature of translation in the pursuit of finding out the strategies avaliable for the translator in the course of the translation of idioms has revealed that there are four alternative ways to deal with idioms. Baker (1992), who is among those coming up with strategies to apply in the translation of idioms, contends that the translation of an idiom is ideal if the translator uses an idiom of similar meaning and form in the TL text.

If the TL does not have an idiom with a similar meaning and form to the idiom in the source text, the translator had better use an idiom of similar meaning but dissimilar form.

The TL may lack a corresponding idiom for the idiom in the source text, in which case the translator has to translate the idiom by paraphrase. Baker (1992) contends that the procedure of translation by paraphrase is the most common of all.

As a last resort, the translator may omit the idiom. However, omission of an idiom can be justified if there is a great space between the worlds of the languages.

The translator may have to adopt one of these strategies depending on the nature of the idiom and the language of the idiom, as well. To see how the translator of the novel *Istanbul: Memories and the City* deals with Turkish idioms, a representative sample of idioms have been cited from the novel.

1. " …babaannemin aşçısı Bekir'in bir dediğimizi iki etmeyişinden…" (p. 80)

"…in the way my grandmother's cook Bekir read too much into something we've said…" (p. 68)

The idiom 'bir dediğini iki etmemek' is used in the original sentence to mean that the cook, Bekir, did whatever the writer wanted him to do and approved whatever the writer told to him. It seems that the translator renders the idiom into English by an idiom; however, what is to be questioned is whether the English idiom is the equivalent of the original idiom. A look at the meaning of the idiom is needed: 'read too much into something' underlined in the translation is 'to think that something means more than it really does' (Oxford Advanced Learner's Dictionary, 2001). It can be suggested, then, that there is not an exact equivalence between the original sentence and its translation in terms of the meaning they carry, for although the original idiom is used to express how attentive the cook is to the needs of the writer, what is intended by the use of the idiom in the translation is to express that the cook counts too much on what the writer used to say.

2. "…onları seyreden meraklı kalabalık ve çocukları tekme tokat girişerek…" (p. 42)

"…the workers who <u>jostled</u> the children and curious onlookers off the set…" (p. 32)

The problem with the translation of the underlined idiom in the original sentence is that the core meaning of the original idiom is not conveyed through the verb 'jostle' in the translation. The Turkish idiom 'tekme tokat girişmek' means that somebody is 'kicked and punched'; however, the lexical item 'jostle' replacing the idiom in the translated version is 'to push somebody roughly against sb in a crowd'(Oxford Advanced Learner's Dictionary, 2001).

3. "… <u>can çekişen</u> sinek kaloriferin üzerinde delikli tahtaya düşerken…" (p. 29)

"…when <u>they</u> fell to the perforated board over the radiator…" (19)

The idiom 'can çekişmek' in the original sentence is used to mean that the fly struggles in vain not to die. What is obvious is that the translator applies the strategy that Baker (1992) suggests to be adopted as a last resort: to omit the idiom. Thus, the underlined idiom is not reproduced in the TL. What is obvious is that although the original sentence leads us to think that the fly is about to die, and that's why it falls over the radiator; the translated version implicates only the fall of the fly. The reason why the translator omits the idiom in the original sentence may be that the meaning the idiom adds to the sentence is supposed to be of not great importance to the target readership. Since the omission of the idiom does not lead to loss in the meaning of the sentence; the translator's decision not to render an idiom that does not have a corresponding idiom in the target language and that needs to be paraphrased in order to be understood by the target readership can be welcomed. Nevertheless, it is to be noted that the equivalence between the sentences at idiomatic level is not attained.

4. "…Türk olmadığı, artık bir Batılı kafasına sahip olduğu için <u>büyük umutlar bağlandı</u> ve aynı nedenlerle de <u>yerin dibine batırıldı</u>." (p. 34)

"As with many of his succesors, <u>people expected a great deal</u> from this pasha, simply because he was more a Westerner than an Otoman or Turk. And for precisely the same reason <u>he felt a deep shame."</u> (p. 25)

The two idioms in the original sentence 'umut bağlamak' and 'yerin dibine baturmak' mean 'to have great expectation about something to happen' and 'to be embarrased' respectively. What is obvious is that the translation procedure adopted by the translator in rendering these into English is the one favored by Baker (1992) more than the procedure to omit. Baker (1992) suggests that in instances where the translator cannot render the idiom into English by an idiom with a similar meaning and form, or by an idiom with a similar meaning but a different form, the translator is to paraphrase the meaning of the idiom in the translated version. Parallel to this suggestion, the translator seems to paraprase the idioms in the original sentences by the expressions 'to expect a great deal from somebody' and 'to feel a deep shame' respectively. The translator renders the meaning of the idioms into English, rather than the idioms themselves. It is apparent that the translator communicates the core meaning of the idioms in the translated version; thus, it can be said that no meaning loss or meaning divergence is traced.

5.   "…(Melling) …Abdülhamit'e raporlar yazıp Fransızca hatıralarını <u>kaleme aldı</u>."

(p. 34)

"When he was not writing reports for Abdülhamit, he passed the time <u>composing</u> his memoirs in French." (p. 25)

Upon reading the original sentence the Turkish reader will understand that what is suggested by the idiom 'kaleme almak' is not that Melling holds his pen in his hand but that he puts into words his memoirs. It is obvious that the translator renders the idiom in the original sentence by a paraphrase into English, which leads us to think that there is not a corresponding idiom in English either in form or meaning. Thus, the translator conveys the core meaning of the idiom rather than its form to the translated version by the English verb 'to compose'. It is to be noted that there is not traced a loss of meaning in the translated version; what is lost is the stylistic effect the writer deliberately applies in the

original sentence in order to make the narration of the novel appealing. However, since the responsibility of the translator is more to the target readership than to the writer or the original text, translator's decision is to be welcomed.

6. "Kimi çocukların yaz tatilini bir yolculuğa çıkmayı <u>iple çekerek beklemeleri</u> gibi…" (p. 47)

" Some children <u>can't wait</u> for their summer holidays to begin, but I…" (p. 37)

The idiom 'iple çekerek beklemek' in the original sentence is used by the writer to express that the children were waiting for the summer holiday impatiently. Since English does not have a corresponding idiom with a similar form plus meaning or meaning only, the translator renders the idiom into English by paraphrase; and indeed, the meaning conveyed by the idiom is successfully rendered into English by the paraphrase 'children can't wait for their summer holiday'. Although the stylistic effect of the original sentence is lost in the translated version, the meaning carried by the idiom is not lost. And since the initial responsibility of the translator is to ensure the utmost understanding of the propositions by the target readership, the translator's decision to reduce the idiom to sense in the translated version is to be welcomed.

7. " …şeytani ve kötücül olanı <u>görmezlikten gelmesine</u> sinirlenmekten hoşlanırım."

(p. 60)

"I enjoyed seeing how this writer's intense nostalgia almost <u>blinds him</u> to the dark and evil…" (p. 49)

The idiom 'görmezden gelmek' in the original sentence is used in Turkish to mean that a person pretends not to see, hear or notice somebody or something. As can be recalled, one of the recommended procedures suggested by Baker (1992) is the 'use of an idiom of similar meaning but dissimilar form', which is illustrated in the translation above. The idiom underlined in the original sentence is replaced by the idiom 'to blind oneself to somebody&something', which has the same meaning as the original but a dissimilar form. It can be said that the translation of the original idiom is the exact equivalent of the idiom

in that both the meaning and the stylistic effect of the idiomatic expression is conveyed to the translated version.

8. " ...hayat hakkında asıl düşüncelerini oluşturup ekmek kavgasına girdiği…" (p. 77)

"…these were the years when he found out what he was made of; it was here that he began to earn his living…" (p. 66)

Upon reading the original sentence above the Turkish reader will recognize that what is meant by 'ekmek kavgası' is not that some people are punching one another but that the fight is used figuratively to mean that those people are trying to earn money to survive. It is obvious that English does not have a corresponding idiom with the same meaning or form, for the translator renders the idiom into English by a paraphrase. The translator's decision to translate the idiom by a paraphrase proves to be successful in that the core meaning of the idiom is conveyed to the translated version without any loss. Although the idiomatic expression in the original sentence is more effective and powerful than its paraphrase in the translated version, it is no doubt that the target readership is left with a similar impact as the original audience.

9. "…ağabeyimle ölümüne boğuşmamızdan yıkıldığı zamanlar tepesi iyice atan annem…" (p. 84)

"…when my brother and I were in a fight to the death and my mother really lost her temper…" (p. 72)

The idiom 'tepesi atmak' in the original sentence is used by the translator to express his mother's anger on the fights between him and his brother. Despite the fact that the procedure to translate by paraphrase is the one that is mostly used by the translator in translating the idioms in the novel, this very instance illustrates the procedure to translate the idiom by an idiom in the TL that has a similar meaning though not a similar form. It is to be noted that both the stylistic effect of the idiomatic expression and the core meaning of the original idiom is successfully reproduced in the TL.

10. "…<u>el bebek gül bebek gibi</u> yatırıldığım öğle uykusundan…" (p. 86)

"I'd been bedded down in my pyjamas like <u>a nice, pampered chil</u>d for my afternoon nap." (p. 74)

The function of the idiom in the original sentence is to reveal that the writer spent his childhood like a prince. It is obvious that the translator conveys the core meaning of the idiom by a paraphrase in the translation. By replacing the original idiom by the expression 'a nice, pampered child', the writer achieves to convey the core meaning of the idiom in the translated version without any loss. Although the form of the idiom which reflects a stylistic effect is not maintained in the translated version, the equivalence between the sentences in terms of meaning can be said to be attained.

11. " …bizim daireden biraz uzaklaşmak bana <u>ağır gelirdi</u>." (p. 91)

"…<u>it was very hard</u> to leave my brother and even to say goodbye…" (p. 79)

The idiom 'ağır gelmek' is used in the original sentence to mean that it was 'difficult' for the writer to leave his brother. It is obvious that the translator renders the idiom into English by a paraphrase; the meaning the idiom in the original sentence conveys is successfully communicated by the paraphrase 'it was very hard' in the TL. The target readership reading the translation will understand exactly the same thing as is understood by the original audience.

12. "…çaresiz bir <u>sevdaya tutulan</u> bir gencin hastalığının teşhisi için…" (p. 93)

"…the proper way of diagnosing a youth in the <u>grip of a helpless passion</u> was to…" (p. 82)

The idiom 'sevdaya tutulmak' is used in Turkish to express the unpleasant experience of platonic love, which is also the intended meaning of the idiom in the original sentence. What is obvious is that the translator attempts to render the idiom into English by the paraphrase 'the grip of a helpless passion'. It seems that although the translator conveys

successfully the meaning that the boy is experincing an unpleasant feeling, the feeling intended in the original sentence to be love is rendered by the word 'passion' which is a very strong feeling of love, hatred, anger, enthusiasm, etc. (Oxford Advanced Learner's Dictonary, 2001) and thus which has wider meaning than love. It will not be improper to suggest that the target readership may not understand that the feeling that is experienced by the boy is love; and that the target readership may not understand exactly the same thing as the original audience does.

13. "...perdeleri aralayıp sokağa bir <u>bakış atan</u> kadınlardan…" (p. 96)

"…the women <u>peeking</u> through the curtains as they wait for their husbands…" (p. 85)

The idiom 'bakış atmak' in the original sentence is used to mean that the women look at the street quickly. What is obvious is that the translator renders the idiom into English by a paraphrase. The idiom is rendered into English by the statement that 'the women peek through the curtains'. It seems that the translator attains equivalence between the idiom and its translation by a paraphrase.

14. "…kalabalık yemeklerde <u>her kafadan bir ses çıkardı</u>." (p. 119)
"...at our crowded table, <u>everyone talked at the same time</u>. (p. 110)

The Turkish reader will recognize that by the idiom 'her kafadan bir ses çıkmak', the writer means that during the family meals everyone used to talk at the same time. What is obvious is that the core meaning of the idiom is rendered into English not by a corresponding TL idiom but by a paraphrase. The translator reduces the idiom to sense to convey its meaning to the target readership. And it is to be noted that the statement 'everyone talked at the same time' which is the rendering of the idiom in the translated version proves to be a successful translation, for what the statement suggests is exactly what the idiom proposes.

15. "…beğenmediği bir şey yaparsak <u>kaşlarını bile çatmazdı</u>." (p. 119)

"…he never even <u>raised his eyebrows in disapproval</u>…" (p. 120)

The idiom 'kaşlarını çatmak' is used in Turkish- and thus in the original sentence-for a person who wants to show that s/he is angry with somebody. It is obvious that the translator renders the idiom into English by an equivalent TL idiom with a similar form and meaning, which is 'to raise eyebrow'. However, what should be noted is that although the mere use of the original idiom conveys the meaning that the person is angry, the translator has to add the extra expression 'in disapproval' to the TL idiom 'to raise eyebrow' which is used to 'show that someone disapproves of is surprised by something'. And it seems that there is an exact equivalence between the SL and the TL idiom in that both will leave the same impact on its readers.

16. "...genç gazeteci <u>ağzını açamayacağını</u> anlayınca, bütün cesaretini toplayarak yeleğinin cebinden…" (p. 130)

"When the young journalist understood that he would not be allowed to <u>speak</u>, he gathered up all his courage." (p. 122)

The idiom 'ağzını açmak' in the original sentence has the same meaning as the verb 'to speak' in Turkish. The writer attempting to express his point more effectively prefers to use the idiom. Since the TL does not have an equivalent idiom, the translator is left with no other alternative way but to render the idiom into English by a paraphrase. The translator expresses the idiom by the verb 'to speak' to make it easy to understand for the target readership. What can be said for certain is that rendering the idiom by the verb does not lead to any meaning loss in the translated version.

17. "… beygir hamalları yine <u>insafı elden bırakıp</u>…" (p. 135)

"…porters still <u>unjustly test</u> the endurance of their packhorses by making them…"
(p. 129)

The idiom 'insafı elden bırakmak'is used in Turkish mean that a person is being unjust to somebody or something. The translator is seen to render the idiom into English by the word 'unjustly', which indicates that the translator uses the procedure to translate by

paraphrase in this instance. It seems that by conveying the core meaning of the idiom, the translator attains eqivalence between the sentences.

18. "...resim yaparken hissettiğim zevklere yeniden geri dönmenin kestirme bir yolu olduğunu çok iyi bildiğim için gene de <u>kendimi tutamazdım</u>." (p. 142)

"But there is no denying these could return me to the intial euphoria of creation and so I <u>could't stop myself</u>." (p. 135)

The idiom 'kendinini tutamamak' in the original sentence is used by the writer to mean that he used to enjoy painting when he was young so much that nothing could stop him painting. It is obvious that the translator renders the idiom into English by not an equivalent but by a paraphrase; the translator gives the core meaning of the idiom through the statement that 'I could not stop myself'. And it can be said that the translation of the idiom is the exact equivalence of the idiom in terms of its meaning.

19. "...dilberlikten yana <u>bir içim su</u>…" (p. 152)

"…by his appearance he was <u>a sip of water</u>…" (p. 144)

The Turkish reader will recognize that the expression 'bir içim su' is an idiomatic expression, which is used in Turkish to describe a very beautiful and attractive woman. What is surprising to see is that different from the strategies proposed by Baker (1992), the translator adopts the strategy to render the idiom literally into English in this very instance despite the fact the original idiom has not a one-to-one correspondence in the TL. The motive behind the translator's decision to render the idiom literally into English may be that the translator wants the target readership to get acquainted with the idiom that is effective stylistically. And it is to be noted that since the surrounding verbs and phrases of the idiom also give the clue that the person mentioned is beautiful and attractive, the target readership may attribute the proper meaning to the idiom. However, still there is the risk that the target readers who cannot make the association between the person and her/his being like a sip of water will fail to get the core meaning of the idiom. It would have been proper to use both the procedure to translate by paraphrase and the procedure to translate literally provided that the translator aims to introduce SL idiomatic expressions.

20. "Batılılaşmayı önemseyen Türkler ise Fetih'in <u>altını çizmekten</u> hoşlanmazlar."

(p. 166)

"Even in my own time, Turks committed to the idea of Westernised republic were wary of <u>making too much</u> of the conquest." (p. 157)

The idiom 'altını çizmek' in the original sentence means 'to emphasize'. What is obvious is that the translator renders the idiom into English by the idiom 'make to much of something' which suggests the meaning to treat sb/sth as very important (Oxford Advanced Learner's Dictionary, 2001). Needless to say, the idiom and its translated version convey exactly the same meaning despite that they are not equivalent in terms of form. However, since the translator is responsible to the target readership, what is to be expected from the translator is to convey the same meaning rather than the form of the idiom to the translation.

21. "O <u>canı yananların,</u> çocuklarını okutamayacak kadar yoksul olanların…" (p. 169)

"God was there to help <u>those in pain,</u> to offer comfort to those who need it." (p. 160)

The idiom 'canı yanmak' means 'to be in pain' in Turkish. The translation of the idiom by the expression '...in pain' leads us the infer that the translator adopts the strategy to translate by paraphrase, which proves to be succesful in conveying the core meaning of the idiom to the translated version without any meaning loss or meaning divergence.

22. "…onun <u>adını ağızlarından eksik etmeyen</u> sokaktaki dilencilerin ve <u>başı darda</u> olan saf ve iyilerin…" (p. 169)

"…to help the beggars in the street who were <u>forever invoking Her name</u> and to help pure-hearted innocents in times of <u>trouble</u>." (p. 160)

The original sentence reveals the use of two idiomatic expressions, 'adını ağzından eksik etmemek' and 'başı darda olmak', which mean 'to mention somebody or something all the time' and 'to be in trouble' respectively. It seems that the translator translates these

idioms by the procedure of paraphrasing; thus, the first idiom is rendered by the statement ' forever invoking Her name' and the second by the statement 'in times of trouble' into English, which carry the core meaning of the original idioms to the translation without any meaning loss or meaning divergence.

23. "… halimiz vaktimiz yerinde olduğu için o an hissettiğimiz…" (p. 169)

"…that well-to-do people like us felt at such times…" (p. 160)

The idiom 'hali vakti yerinde' is used in Turkish to refer to wealthy people. It seems that the translator renders the idiom into English by an equivalent idiomatic expression, 'well-to-do', which is also used for people having a lot of money. And it can be said for certain that the meaning of the original idiom is successfully reproduced by the English idiom.

24. "Zaten hayalimdeki o beyaz çarşaflı yaşlı ve yumuşak varlığın bizim dileklerimize kulak asmayacağını da…bilirdik." (p. 170)

"As creatures of logic, we were reasonably certain that the soft and elderly presence hiding its brilliance behind an abundance of white scarves would be disinclined to listen to us…" (p. 161)

The meaning the idiom 'kulak asmamak' in the original sentence is 'to ignore, not to listen to somebody&something'. Obviously, the translator renders the idiom by a paraphrase; the meaning of the idiom rather than its form seems to be conveyed to the translation. It can be said for cetrain that the translator proves to be successful in communicating the core meaning of the idiom in the translated version without any loss or divergence in terms of meaning.

25. "Bugün bile ne zaman radyodan ney sesi işitsem ağzım sulanır." (p. 173)

"Even today, whenver I hear a flute, my mouth waters." (p. 164)

The idiom 'ağzı sulanmak' means 'to produce saliva as a reminder of hunger'. The idiom in the original sentence has a one-to-one corresponding idiom in the TL, thus, the translator renders the idiom into English by the idiom 'mouth waters' which has the same meaning and form as the original idiom. What is to be noted is that translating a SL idiom by an idiom with a similar meaning and form which is the first suggested procedure of Baker (1992) is a rare instance, for idiomatic expressions across languages only occasionally match in terms of both meaning and form. That's why, this very instance of the match between the Turkish idiom 'ağzı sulanmak' and the English idiom 'mouth waters' is to be given the necessary thought.

26. "Daha sonraki yıllarda demokrasi biraz daha gelişip ülkedeki zenginler de taşradan İstanbul' a gelip toplumda <u>kendilerini göstermeye</u> başlayınca…" (p. 174)

"When Turkey's democracy had matured somewhat and rich provincials began flocking to İstanbul to <u>present themselves</u> to 'society'…" (p. 165)

The idiom 'kendini göstermek' is used in Turkish to mean 'to present one's qualifications, strenghts and power'. Similarly, in the original sentence the writer uses the idiom for the well-to do people who have started to move to Istanbul and announce their wealth. It is obvious that the translator renders the idiom into English by the verb 'to present', which leads us to infer that the translator adopts the procedure of paraphrasing in the translation of the idiom. However, it is not be skipped without mentioning that there is loss of meaning in the translated version of the idiom in that although the idea presented through the original idiom is that the rich are proud to announce their wealth and power to the society in which they have been included, it is harder to infer the same idea in the translated version. Rather, in the translated version the mere presence of the rich is suggested without any indication whether they announce the power and the wealth they possess.

27. "Gene de çocukluğumda dinin emirlerine <u>boyun eğdiğim</u> zamanlar oldu." (p. 175)

"Still, my childhood was not without <u>capitulations to the dictates</u> of religion." (p. 166)

The idiom 'boyun eğmek' is used in Turkish to mean 'to comply with somebody or something that overcomes you'. Similarly, the function of this idiomatic expression in the original sentence is to suggest that there have been times in the writer's life when he attempted to comply with the dictates of religion. It seems that the translator prefers to render the idiom into English by the procedure of paraphrasing, for the idiom does not have a corresponding idiom in the TL that has either a similar form plus meaning or meaning only. Thus, the translator renders the idiom by the word 'capitulations' which means 'to agree to do something that you have been refusing to do for a long time'. It cannot be denied that the idiom and the English word that the translator provides as the equivalence of the idiom shares the meaning aspect that there is an agreement on doing something that has not been done before. The translator conveys the core meaning of the idiom to the translated version without any meaning loss or divergence.

28. "Karnımı tıka basa doldurduktan sonra…" (p. 177)

"After I had eaten my fill…" (p. 168)

The idiom in the original sentence is used to mean that a person eats more than enough. What is obvious is that the translator renders the original idiom by the English idiom 'to eat one's fill' which has similar meaning and form. It can be said for certain that both the original and the English idiom conveys exactly the same meaning.

29. "…bir daha oruç tutmayı aklımın ucundan bile geçirmedim." (p. 177)

"I never again entertained the slightest desire to keep a fast." (p. 166)

The idiom 'aklının ucundan geçirmek' in the original sentence indicates the determination of the writer not to think about keeping a fast again. The rendering of the idiom by the statement 'to entertain the slighest desire' in the translated version shows that the translator adopts the strategy of translation by paraphrase. As long as the core meaning of the idiom is conveyed without any meaning loss, the translator's decision to reduce the idiom to sense to ensure that the target readership will understand the same thing as the original audience is to be welcomed.

30. "Devlette bürokrasi üretim yapılan her yere iştahla <u>burnunu soktuğu</u>…" (p. 181)

"The state bureaucracy <u>maintained a greedy interest</u> in all aspects of production…"

(p. 172)

The idiom 'burnunu sokmak' is used disapprovingly in the original sentence to describe those people who want more than they have. Since English does not have a corresponding idiom with either a similar meaning plus form or meaning only, the translator renders the original idiom into English by a paraphrase. The statement 'to maintain a greedy interest' carries the disapproving meaning- to crave for more than one needs –that can be traced in the original idiom. Then it will not be wrong to contend that the translator renders the idiom into English without any meaning loss or divergence.

31. "…bir üçkağıt olduğunu tek tek gülerek anlattıkları bu insanlarla simdi ne kadar da <u>sıkı fıkı olabildiklerini</u> fark ettiğim için huzursuz olurdum." (p. 188)

"…seeing my parents <u>on intimate terms</u> with people who be their own smug account owed their fortunes to disgrace…" (p. 178)

The idiomatic expression 'sıkı fıkı' in the original sentence is used for people who are on intimate terms with one another. What is obvious is that the translator renders the idiom into English by a paraphrase. The statement 'my parents on intimate terms with people' carries exactly the same meaning as the one suggested through the original idiom.

32. "…yavaş yavaş yoksullaşmamız <u>gözüme çok batmadı</u>."

"…I was <u>less and less concerned</u> about the decline in our fortunes"

The idiom 'göze batmak' is used in the original sentence to express the feeling of discomfort by which the writer is seized upon experiencing something unpleasant. The writer intending to mean that he did not feel uncomfortable when his family started to get poor uses the idiomatic expression. What is obvious is that the translated version does not

reveal a use of idiomatic expression as an equivalence of the original idiom, rather the translator seems to reveal the meaning of the idiom by a paraphrase. However, it is to be noted that the translation of the idiom by the statement 'less concerned' proves not to be successful in conveying the exact meaning of the idiom, for although the original idiom implicates the feeling of uncomfort, the translated version indicates the attitude of the writer rather than the feeling itself.

33."…Nerval, İstanbul gezisini 'sarayları, camileri, hamamları başkaları o kadar çok anlattı ki ben anlatmadım' diyerek bitirirken, yüz yıl sonra Yahya Kemal ve Tanpınar gibi İstanbul yazarlarının <u>kulaklarına küpe olacak</u>…" (p. 209)

"When Yahya Kemal and Tanpınar created an image of the city that resonated for Istanbullus-someting they could do only by merging those beautifuls views with the poverty-they must <u>have Nerval in mind</u>." (p. 201)

The Turkish language-specific idiom 'kulaklarına küpe olmak' which has a wide use in Turkish means that a person learns a lesson from an experience that s/he has undergone and never forgets it. Thus, the writer uses the idiom in the original sentence to mean that Yahya Kemal and Tanpınar learnt a lesson from Nerval's attitude in describing Istanbul and thus always kept it in mind. What is obvious is that the translator renders the idiom into English by a paraphrase. The translator conveys the core meaning of the idiom by the statement 'they have Nerval in mind'. What is interesting to note is that except from the stylistic effect of the original idiom, nothing is lost in the course of translation of the idiom. The proposition that Nerval' s attiude can be traced in the art of Yahya Kemal and Tanpınar is noticeable in the translation.

34." …herkesin…-yaptığı şeyleri yapabilmek için niye benim <u>dişimi sıkmam</u>…"

(p. 300)

"…why do I have to <u>clench my teeth</u> to push myself through ordinary niceties…"

(p. 289)

The translator renders the idiom literally into English. even if the idiom does not have a figurative meaning in the TL the eplanation following the idiom makes explicit the meaning tried to be conveyed through the original idiom.

3.3.4. Collocational Patterns

It has been discussed in chapter two that certain words occur together (Baker, 1992). The string of words that co-occur are referred as collocational patterns. Since each language conceptualizes the world differently, the collocational pattern of each language may vary slightly or tremendously.

What the translation literature reveals as recommended strategies to be used in the translation of collocational patterns is that the translator either replaces the collocational pattern of the SL by an equivalent collocational pattern in the TL or communicates the meaning of the original collocational pattern not necessarily through an equivalent collocational pattern in the TL. In order to find out which procedure is used most by the translator of the novel *Istanbul: Memories and the City*, it would be proper to have a look at the translated version of some collocational patterns cited from the original novel.

1. "Asıl konuya geldik." (p. 14)

"Here we came to the heart of the matter" (p. 5)

What is apparent is that while the words 'asıl' (main) and 'konu' (issue) co-occur in Turkish to point to the most important point of an argument, English indicates the same point through the collocation of 'the heart of the matter', the collocation which carries the same meaning as the original collocation. Thus, it will not be improper to suggest that the translator renders the original collocation into English by a collocation that is legitimate in the TL without any meaning loss or divergence.

2. "Göçlerin çokluğu...ile belirlenmiş bir çağda…" (p. 14)

"…we live in an age defined by mass migration…" (p. 5)

It can be understood from the original sentence that the writer uses the collocation 'göçlerin çokluğu' to point to the frequency with which migrations from the cities in Anatolia to Istanbul were witnessed in the midst of the 20th century. What is to be noted is that the translator renders the collocation into English by the collocation 'mass migration', which is used to mean that the migrations involve a large number of people. The problem is that what is emphasized by the original collocation is the frequency of these movements while what is emphasized by the English collocation is the large number of people involved in these migrations. Thus, it will not be wrong to contend that since the collocational pattern in the original sentence is not natural in the TL, the translator is to translate the collocation by a collocation that is legitimate in the TL. However, the mismatch between the two collocational patterns leads to a meaning divergence.

3. "…gümüş telli koltuklara hoyratça oturduğumuzda…" (p. 18)

"…we were not sitting properly on her silver-threaded chairs…" (p. 10)

While the Turkish language allows for the co-occurence of the words 'hoyratça' (roughly) and 'oturmak' (to sit) as is used by the writer in the original sentence to mean that he and his brother used to jump on, or climb to, or to fight on the armchairs that his mother kept clean and undamaged, it seems that the language of English does not allow for this collocation, for the verb 'to sit' collocates with 'properly' in the translated version. The English collocation 'to sit properly' suggests 'to sit according to the rules', which does not carry the meaning aspect 'violence' as suggested by the original collocation.

4. "…hiç yakılmayan şömine…" (p. 19)

"…the never-used fireplace…" (p. 11)

While the Turkish language allows the verb 'fire' to collocate with 'fireplace', English language does not allow for the collocation. Instead, it is preferable for the English noun 'fireplace' to collocate with the verb 'use'. Thus, the translator renders the original collocation into English by an equivalent collocational pattern in the TL. It is to be noted

that the translated version of the original collocation is without any meaning loss or divergence.

5. "…yeni Türkiye Cumhuriyeti'nin <u>büyük paralar</u> harcadığı demiryolu inşaatlarından…" (p. 19)

"Having made <u>a great deal of money</u> when the new Turkish Republic was investing heavily in railroad building." (p. 11)

In Turkish, it is proper to say 'büyük paralar' to mean 'a great amount of money', thus the words 'büyük' (big) and 'money' (para) can co-occur. However, English does not allow for the occurence of the words 'big' and 'money' together. Therefore, the translator renders the original collocation by its equivalent English collocation 'a great deal of money'. It is to be noted that what is suggested by the original collocation can be traced in the translated version of the collocation.

6. "Evin içinde bol bol <u>ıslık çaldığını</u>, aynada kendini beğenerek seyredip…" (p. 22)
" Inside the house he was always <u>whistling</u>…" (p. 14)

While in Turkish it is right if the word 'ıslık' (whistle) collocates with the verb 'çalmak' (to play), as in the collocations of 'play the guitar, play badminton, and so on'; the English language does not allow for the collocation *play the whistle. Thus, the translator bearing in mind what is acceptable in English renders the collocation 'ıslık çalmak' into English by the verb 'to whistle'. What is apparent is that the collocation in the original sentence is replaced by a one-word lexical item, and what can be said is that the translator communicates the exact meaning of the collocation to the translation without bothering herself about trying to render the collocation by a collocation.

7. "Bir kısmı <u>yakın akraba</u>,….bu kişilerden özür dilerim." (p. 29)

"I would like to apologise to the <u>closed relatives</u>…" (p. 20)

The collocation 'yakın akraba' is used in the original sentence to refer to the relatives such as aunts, uncles, grandparents who are closer to the writer than any other relatives. As it is seen, the words 'yakın' (close) and 'akraba' (relatives) co-occur together in Turkish. Obviously, English also allows for the co-occurence of the words 'closed' and 'relatives', which leads us to infer that the Turkish and English have the same collocational pattern to mark the distance among relatives and that these collocations show exact overlap in terms of both meaning and form.

8. " …beni görünce <u>tatlılıkla gülümsemeleri</u>…" (p. 32)

"I enjoyed their <u>kind smiles</u>…" (p. 23)

The Turkish speaker knows that it is correct to say 'they looked at me with a *sweet smile' to express how warm the smile was, for the word 'gülümseme'(smile) can collocate with the adjective 'tatlı' (sweet) in Turkish- the collocation which is also used by the writer in the original sentence. However, as it is obvious, the translator renders the collocation into English by replacing 'sweet' with 'kind', for English does not allow for the occurence of 'sweet' and ' smile' together. Thus, it can be said that the translator renders the original collocation by an equivalent collocation in the TL not to violate the language traditions of the target readership.

9. " ...bu <u>ölen kültürün</u>, batan imparatorluğun hüznü her yerdeydi." (p. 36)

"Still the melancholy of this <u>dying culture</u> was all around us…" (p. 27)

Since both English and Turkish allow for the co-occurence of the words 'ölen' / 'dying' and 'kültür' / 'culture', the translator renders the collocation in the original sentence literally into English. What is to be noted is that ensuring that the a collocation existing in the SL text is acceptable in the TL does not guarantee that the intended meaning of them is the same. However, for this very instance it can be said that the collocational patterns underlined in the original sentence and its translated version are equivalent in terms of both form and meaning.

10. "…sıkıntıya kapılmadan yaşamanın bir ikinci yolu da annemle <u>sokaklara çıkmaktı</u>."

(p. 36)

"The only other escape was to <u>go out</u> with my mother." (p. 27)

The collocation 'sokaklara çıkmak' whose literal translation is * to go to the streets in the original sentence is not natural in English, thus the translator renders it by the collocation 'to go out' in the translated version, which indicates that the procedure adopted by the translator in rendering the collocation is translation by the equivalent collocation. As long as the core meaning of the collocation is maintained, the translator's decision to render the collocation by a collocation in the TL with the same meaning but different form is to be welcomed.

11. " …herkesin <u>cenazesinin kalktığı</u> Teşvikiye Camiine bitişikte…" (p. 36)

"…Teşvikiye Mosque, where everyone <u>had their funerals</u>…" (p. 28)

The Turkish speaker knows what verb follows the noun 'cenaze' (funeral); indeed s/he knows that 'cenaze' collocates with the verb 'kalkmak' (to be lifted) to suggest what is understood by a funeral procession in English. It is apparent that the translator renders the original collocation by its English equivalent collocation 'to have a funeral', for the literal translation of the collocation does not mean anything for the target readership. The translator's decision to render a collocation that bears the traces of the original language and thus is unfamiliar to the target readership by a TL collocational pattern that is known and meaningful to the target readership is welcomed.

12. "Burası bir saraydı ya da bir <u>kuyunun dibi…</u>" (p. 37)

"…now I was in a palace, now at <u>the foot of a well</u>." (p. 28)

While the use of 'dip' to refer to the bottom of something is wide in Turkish; the English language mostly uses 'the foot' to have the same meaning; and what is suggested here is illustrated in the sentences above. As it can be seen, the writer uses the collocation

'kuyunun dibi' in the original sentence to refer to the 'bottom of the well' while the translator attains the same meaning through the collocation 'the foot of the well' in the translated version. The reason why the translator provides an equivalent collocational pattern rather than rendering the collocation literally is that the translator knows what word collocates with what in the TL.

13. "Soğuk kış akşamlarının tenha <u>kenar mahallelere</u>…" (p. 41)

"…the city's <u>poor neighbourhoods</u>…" (p. 32)

The Turkish reader will recognize that by the collocation 'kenar mahalleler' in the original sentence, the writer means an area of a town where the houses are in poor conditions and the life standards of people are low. What else the Turkish reader will recognize is that the meaning that the collocation carries is attained by the co-occurence of the words 'kenar'(side) and 'mahalleler' (neighbourhoods) but not any other string of words. It is obvious that the translator renders the collocation in the original sentence by its equivalent English collocation which is 'poor neighbourhoods', for the translator knows that just like the original reader needs to see the co-occurence of the words 'kenar' and 'mahalleler' in order to attribute a proper meaning to the collocational pattern, the target reader needs to be provided with the usual co-occurence of the words 'poor' and 'neighbourhoods' to attain a similar meaning as the original collocation.

14. " …on sekizinci yüzyıldan itibaren Osmanlı seçkinleri <u>sayfiye yeri</u> olarak yerleşmeye başlayınca…" (p. 54)

"…from the 18th century, when Ottoman worties began building their <u>summer house</u>…" (p. 43)

The collocation 'sayfiye yeri' in the original sentence is used in Turkish and thus in the original sentence above to refer to accommodation suitable to stay in during summer. What is apparent is that the collocation is rendered into English by the collocation 'summer house', which again indicates that the target readership is provided with a collocation that

is familiar to the target readerhip and that is the exact equivalent of the original in terms of meaning.

15. "Babamla kavgalı olduğu dömemlerde, annemin gidip yanlarında kaldığı <u>uzak bir akrabanın</u>…" (p. 63)

"…a <u>distant relation</u> lived and where my mother would go during her estrangement from my father…" (p. 52)

It has been discussed before that languages may occasionally show overlap in terms of their collocational patterns as in the instance above. The collocational pattern 'uzak akraba' is rendered into English by its one-to-one corresponding collocation 'distant relation'. What is of greater importance is whether the collocations also match in terms of the meaning they carry; and it is obvious that the two collocations that are similar in form communicate the same meaning.

16. "Yaşım ilerledikçe anne-baba-iki erkek çocuklu bu <u>çekirdek aile</u>…" (p. 64)

" As I grew older, these outing with <u>my parents and my brother</u>…" (p. 53)

In Turkish there is the collocational pattern 'çekirdek aile' which is used to refer to the family which is made up of the father and the mother and the children. It seems that the translator renders the collocation into English by the expression 'my parents and my brother' which leads us to infer that the procedure adopted by the translator is to translate by communicating the meaning of the collocation.

17. " Melling'i çarpıcı yapan şey, İslam minyatürlerinin en iyisinden ve İstanbul'un <u>altın çağının</u> çokluğundan çıkmış gibi gözüken bu saflığı…" (p. 74)

" He gives us a sense of the city's <u>golden age</u> with a fidelity to architectural,…" (p. 62)

The word 'çağ' (age) needs to collocate with the word 'altın' (golden) to convey the meaning of utmost success in a certain area. The co-occurence of the words 'silver' and

'age', or 'diamond' and 'age' does not convey the meaning the collocation 'golden age' carries in Turkish. What is interesting to note is that English calls for the same collocation to convey the same meaning as the original collocatinal pattern. Thus, the rendering of the original collocation by 'golden age' is without any meaning loss or meaning divergence.

18. "…Kandilli tepesinde ayı oynatan adamla <u>tef çalan</u> yardımcısını…" (p. 75)

"…on the hills of Kandilli is a man with a dancing bear, and his assistant <u>shaking a tambourine.</u>" (p. 64)

It is correct to say in Turkish 'play the guitar, play the violin, play the flut and play the tambourine'. That is to say, all names of instruments collocate with the verb 'çalmak' (to play) in Turkish; and the tambourine which is also an instrument collocates with 'to play' in the original sentence. However, the translator renders the collocation into English by its equivalent collocational pattern, which is 'to shake a tambourine'. Instead of using the verb 'to play' together with the tambourine, the translator uses the verb 'to shake' with it, for the collocational pattern in which tambourine exists needs to have the verb 'shake'. The translator renders the collocational pattern by its equivalent collocational pattern in order to ensure the utmost understanding by the target readership.

19. "…hayat hakkında asıl düşüncelerini oluşturup ekmek kavgasına girdiği, çalışıp ilk <u>eserlerini verdiği</u> bir on sekiz yıldı." (p. 77)

"…it was here that he began to earn his living, and to <u>produce his first works</u>." (p. 66)

While among the collocational range of the word 'eser' (product) exists with the verb 'vermek' (to give) in Turkish, English does not allow for the occurence of these words together. That's why, the translator does not render the original collocation literally into English but renders it by its equivalent collocation in the TL, which is 'to produce work'. It seems that the translator's decision to translate the original collocation by an equivalent collocation in the translated version proves to be yield positive results, for the meaning of it is conveyed in the translation without any loss or divergence.

20." …telefonunun başına oturup teyzemlerle, arkadaşlarıyla, kendi annesiyle <u>uzun uzun konuşmasından</u>…" (p. 80)

"…my mother spent her mornings <u>talking endlessly</u> on the phone to my aunts, her friends, and her own mother…" (p. 68)

The collocation in the original sentence makes it explicit that the words 'uzun' (long) and 'konuşma' (talk) occur together to mean that the writer's mother used to spend long hours talking to the phone. What else is explicit is that English does not allow for the occurence of the verb 'to talk' together with the word 'long'; therefore the translator renders the original collocation into English by the co-occurence of the verb 'to talk' and the word' endlessly', which leads us to infer that the translator adopts the procedure to translate the collocation by an equivalent collocation. Since the meaning of the original collocation is reproduced in the translated version, the procedure adopted by the translator can be said to be successful.

21. " …babamla sofrada giriştikleri şiddetli bir <u>ağız kavgasından</u> sonra…" (p. 80)
"…after a fierce mealtime <u>quarrel</u> with my father…" (p. 68)

The collocational pattern 'ağız kavgası' is used in the original sentence to mean 'a quarrel'. It seems that the translator communicates the meaning of the collocation by the use of the verb 'to quarrel'. Although the form of the original collocation is not maintained in the translation, the exact meaning the original collocation conveys can be traced in the translated version.

22. "Bir keresinde ayrılık anında <u>hüngür hüngür ağlayarak</u> kapının yanındaki kalorifer borusuna elimle bütün gücümle yapıştığımı…" (p. 91)

" Once I tried to fend off the moment of departure by clinging to the radiator in the hall, <u>crying all the louder</u>." (p. 79)

The collocation 'hüngür hüngür ağlamak' is used in the original sentence with the sense that the writer wept bitterly, and this meaning of the collocation can only be attained by the

co-occurence of the verb 'ağlamak' and the expression 'hüngür hüngür'; no other collocational patter gives the same meaning in Turkish. However, it is to be noted the situation changes when the collocation is to be rendered into another language. The translator has to choose the words that go together in the TL to attain the meaning that is suggested by the original collocation. It seems that the translator cannot find an equivalent collocational pattern in the TL, for she prefers to communicate the meaning of the pattern rather than providing an equivalent pattern.

23. "…hüzünden kurtulmanın en <u>kestirme yolu</u>…" (p. 102)

"…the <u>fastest flight</u> from the hüzün…" (p. 92)

The collocational pattern 'kestirme yol' which is used to mean 'the shortest and fastest way of achieving or reaching at something' is rendered into English by not an equivalent collocational pattern but by the meaning it communicates. Thus, the translator renders the pattern by the expression 'the fastest flight'. What is to be noted about the success of the translation in conveying the meaning of the original pattern is that the translated version is the equivalent of the original collocation in that both have the same core meaning.

24. "…zaten kimsenin bilmediği <u>şehir adabının</u> unutulduğunu esef ederek hep görüyoruz ki…" (p. 138)

"...it is with regret that we note how quickly the city forgets the <u>polite rules of society</u> that so few of our inhabitants knew." (p. 131)

The Turkish speaker knows that the words 'şehir' (city) and 'adap' (rules of good manners) go together in Turkish to refer to the rules to be complied with by people in order to survive in the society. It seems that there is no equivalent collocational pattern in the TL, for the translator renders the pattern by the exact meaning it communicates.

25. "…babaannemin <u>iğneleyici dilinin</u> yarıda kalan küçük bir tamire yönelik olmaktan çok…" (p. 174)

"…I could tell that her <u>sharp comments</u> had less to do with the small repair job…"

(p. 165)

The collocational pattern 'iğneleyici dil' is used in the original sentence to mean that the writer's grandmother was criticizing anyone sharply. It is seen that the meaning of the collocation in the original sentence is communicated to the translated version without any meaning loss or divergence.

26. "…taşıdığı petrolle uluslarası <u>piyasaları sarsacağını</u> ileri süren…" (p. 195)

 "…carrying petrol to some other country to <u>wreak havoc on the world markets</u>…"

(p. 186)

What can be said for certain is that the meaning the collocation in the original sentence suggests is attained by the co-occurence of the words 'piyasa' (market) and 'sarsmak' (to effect). And the collocation in the original sentence is rendered by an equivalent collocation in the translated version without any meaning loss or divergence.

27. " Bunu ona ukalaca söylediğimde, birden ciddileştiği zamanlarda yaptığı gibi kaşlarını çatmış, <u>kiraz dudaklarını</u> ileri doğru uzatıp,…" (p. 304)

"When I cleverly told her so, she raised her eyebrows as she always did when she became suddenly serious, and pushing out her <u>lips</u> just a little,…" (p. 293)

The Turkish reader will recognize that the collocation 'kiraz dudak' is used to the describe a girl's lip that is as red as a cherry. However, since this collocational pattern is Turkish-language-specific, the literal translation of the pattern will fail to convey the exact meaning of the pattern. A look at the translation to find out how the translator renders the collocation that exists in the SL but lacks in the TL reveals that the translator omits the word 'kiraz' in the collocatinal pattern and renders 'lip' only into English. Needless to say, the omission of one of the components of the original collocation leads to meaning loss in the translated version. While the original audience will have the impression that the writer's girl friend has lips as red as a chery, the target audience won't.

28. "<u>Mehtaplı gecelerde</u>, durgun denizde sandallarla toplanıp dinlenilen musiki faslı susup gecenin sessizliği başladığı zamanlarda…" (p. 60)

"On <u>moonlit nights</u>, when the rowing boats gathered in a still patch of sea and the musicians fell silent,…" (p. 49)

The collocational pattern 'mehtaplı geceler' in the original sentence is used to refer to those nights when the full moon lights the night. It seems that the translator renders the collocational pattern into English by its equivalent collocational pattern 'moonlit nights'. Although the pattern in the original sentence is stylistically more effective than its translation, the same meaning can be traced in both sentences.

29. "Karlı gecelerde benim de <u>teyzemin oğluyla</u> aralarına uzaktan da olsa katıldığım çocuklar bu dik yokuştan aşağıya kızaklar, merdivenler, tahta parçaları üzerinde bütün mahallenin katıldığı bir gürültü ve eğlenceyle kayarlardı." (p. 88)

"On snowy evenings I would stand with <u>my aunt and my cousin</u> and watch from afar the rest of the neighbourhood as noisy, happy children slid down this valley on sleds, chairs and planks of wood." (p. 78)

In Turkish, the words 'uncle, aunt' collocates with the words 'son, daughter' to be used interchangeably with the word 'cousin'. And it seems that the writer refers to his cousin on mother's side by the collocation 'teyze oğlu' in the original sentence cited above. What is also apparent is that the translator renders the original collocation into English by 'my aunt and my cousin', which can be said to be an inaccurate translation, for although who is referred to by the writer in the original sentence is the writer's cousin (his aunt's son), the translator refers to both the writer's aunt and cousin in the translation. The reason for the inaccurate translation is most probably that the collocational pattern is hardly used in the TL.

3.3.5. Hyperboles

Larson (1984) defines hyperbole to be the same as exaggeration, which is a device used deliberately to increase effect.

A review of literature as to the strategies to be adopted by the translator in the translation of hyperboles show that the translator should translate literally the hyperbole in a SL provided that it will function similarly in the target language or communicate the meaning intended by the hyperbole to the TL.

1. "...hepsini <u>yüzlerce kere</u> seyretmiş olmama rağmen…" (p. 20)

"…although I looked at each one <u>hundreds of times</u>…" (p. 13)

Anyone reading the original sentence will recognize that the writer could not have looked at each of the photos in the living room one hundred of times, and that the underlined expression is deliberately used by the writer to arouse a certain effect on the readers. The writer intending to express that he looked at the photos many times resorts to hyperbole. It seems that the translator translates literally the hyperbole in the original sentence to the TL, which leads us to infer that the translator knowing that the target readership will understand the expression to include exaggeration follows the writer's intention to arouse certain effect on the target readership.

2. "…cam rengi sonsuzlukta kıpırdanan <u>binlerce</u> Orhan görürdüm." (p. 81)

"…I could see <u>thousands</u> of Orhans shimmering in the deep…" (p. 69)

The expression in the original sentence can be said to be inspired by the same motive that has led the writer to resort to hyperbole in the previous example. The writer intending to express that he used to see more than one reflection of his in the mirror exaggerates the image and writes that he could see thousands of Orhans in the mirror. What is obvious is that the translator intending to maintain the hyperbole in the translated version translates

the hyperbole literally. It seems that both instances of hyperbole in the original sentence and its translated version has the same intended meaning.

3. "…<u>ikide bir çıkan</u> bir iktisadi buhrandan sonra dükkanında soğuktan tir tir titreyerek bütün gün bir müşteri bekleyen yaşlı kitapçılardan…" (p. 95)

"….of the old booksellers who lurch from <u>one financial crisis to the next</u> and wait shivering all day for a customer to appear." (p. 84)

The writer intending to point to the fact that shop owners suffered from the frequent financial crisis deliberately uses the exaggerated expression 'ikide bir' (all the time). What should be noted is that although the translator does not render the hyperbole into English literally, the function and meaning of it is reproduced in the translated version through the hyperbole 'one financial crisis to the next'.

5. "Sokaklarda güzel bir kadın gördüğünüzde, ona <u>öldürecekmiş gibi</u> nefretle veya aşırı istekle bakmayın." (p. 135)

" When you see a beautiful woman in the street, don't look at her hatefully as if you are <u>about to kill</u> her." (p. 128)

The writer intending to dissuade the male readers from staring long at the beautiful ladies uses the hyperbole 'öldürecekmiş gibi' (about to kill). The Turkish reader understands that the writer uses the hyperbole figuratively to increase the effect of his expression. It seems that the translator renders the hyperbole literally into English assuming that the target readership will sense the figurative meaning of the expression. And the translated version, indeed, leaves the same impact as the original hyperbole.

6. "…çirkin satıcı sesleri şehri <u>cehenneme</u> çevirdi." (p. 135)

"…the ugly voices of the men selling these products have turned the city into a living <u>hell</u>." (p. 128)

The writer intending to express how the street sellers' unbearable voice turned the city into an unbearable place to live in deliberately uses the exaggerated item 'the hell' to refer to the city. What is obvious is that the translator not only renders the hyperbole into English literally but adds the extra expression 'living' to the exaggerated word 'hell'. The reason why the translator renders the hyperbole into English along with the additional item 'living' is most probably that while it is for certain that the original audience would be left with the intended impression by the writer through the mere use of the 'hell', for the word with the sense has a wide use in Turkish; it is not to be contended with an equal certainty that the target readership will be left with a similar impression as the original audience. That's why the translator feels the need to add the extra item to the hyperbole in order make it as effective as the original hyperbole.

7. "Bütün zevk ve kalp sahibi Frenk sanatkarlarının <u>öğürürcesine iğrendiği</u> 'tatlı su' binaları,…" (p. 139)

"Especially in recent years, our watered-down pseudo-Frankish 'modern' building − so <u>heartily hated</u> by all the most vigorous and large hearted Frankish artists…" (p. 132)

The writer aiming to convey to the original audience that Frankish artists dislike the design of the buildings in one of the neighbourhoods of Istanbul uses the exaggerated expression 'öğürürcesine iğrenmek'(the artists' hate was so intense that they can vomit) in the original sentence. It is obvious that contrary to the previous instances of hyperbole provided so far, the translator does not reproduce the exaggerated expression in the translated version, rather she communicates the meaning of the hyperbole to the translated version. Thus, the hyperbole is rendered into English by the expression 'so heartily hated', which proves to be successful in conveying the core meaning of the hyperbole in the original sentence.

8. "Ama mutlu koleksiyoncu ister çok kişisel bir nedenden yola çıksın, ister mantıkla yapılmış bir planla hareket etsin, <u>bütün bir ömür verdiği</u> koleksiyonu en sonunda her şeyi sınıflayan, birbiriyle ilişkisini kuran ve bir mantık ve sistemle anlamlandıran bir düzenle sergileyeblir." (p. 160)

"A happy collector is someone who − regardless of the origins of his quest − is able to bring order to his assembled objects, to classify them in such a way that the relationship between different objects is clear." (p. 152)

While discussing the procedures at disposal for the translator it was revealed that the translator either translates the hyperbole literally into the TL or s/he communicates the meaning of the hyperbole. The example sentences provided so far in the pursuit of finding out what procedures are adopted by the translator of the novel *Istanbul: Memories and the City* has revealed one more way to deal with the translation of the hyperbole: to translate by an equivalent hyperbole. And it seems that the instance that is under spotlight currently reveals another way: to omit the hyperbole.

The writer attempting to point to how careful and meticulous a happy collector has been about her/his assembled objects uses the hyperbole 'bir ömür vermek' (to give one's life to something). The Turkish reader will sense the figurative meaning of this exaggerated expression, for it has a wide use in Turkish; however, the target readership might not sense the figurative meaning aspect of the hyperbole, which may be the motive that has led the translator to omit the expression. However, it is not be skipped without mentioning that while the original sentence will give the original audience the impression that a happy collector gives a great deal of importance, time and energy to her/his objects; the target audience will not have the same impression. Thus, loss of meaning is inevitable in the translated version.

9. "…aslında <u>bütün Boğaz'ın, her yerin, her yerin yanmakta</u> olduğunu, daha sonra telefonlardan öğrendik." (p. 196)

"…we found out by phone that…there was a danger that <u>the fire might spread and consume the entire city</u>." (p. 186)

It can be said for certain that the writer intending to express the severity of the fire set out in a ship in the Bosphorus writes that 'the Bosphorus, everywhere, anywhere, the whole city was on fire'. Any reader can sense this statement to be an instance of hyperbole, for fire set out in a ship cannot spread all over the city. It is apparent that the translator

must have had this same idea in mind before deciding to render the hyperbole into English by an equivalent exaggerated expression, 'the fire might spread and consume the entire city'. Although the translator does not translate the hyperbole literally into English, the function of it is reproduced in the translated version through another hyperbole which carries the same core meaning and the same effective style as the origianal hyperbole.

10. "…çocukluğumda, sırtlarında <u>metrelerce yükseklikte</u> teneke yığınları…" (p. 222)

"…tin piled <u>many metres high</u> on their backs…" (p. 212)

The writer intending to express his surprise to see that hamals (people who carry loads of others to earn living) could carry too high loads uses the exaggerated expression 'metrelerce yükseklikteki teneke yığınları' (mass of tins). It appears that the translator renders the hyperbole in the original sentence literally into English assuming that what idea is suggested through the exaggerated expression can be sensed in the literal translation of it.

11. "Aynı konuyu, benzer bir resmi <u>yüzüncü</u> kere yapmak hiç sıkmazdı beni." (p. 250)

"It did not bore me in the least to be doing the same view I'd done a <u>hundred times</u> already in much the same way." (p. 240)

The writer' deliberate use of the expression 'yüzüncü kez' points to the use of the hyperbole in the original sentence. What idea is suggested through the hyperbole is that the writer could draw the same picture more than once without any feeling boredom; what is certain is that he did not draw the same picture one hundred times, which leads us to infer that this instance is an example of hyperbole. Obviously, the translator renders the hyperbole in the original sentence literally into English assuming that the target readership will sense the figurative aspect of the expression. And the figurative aspect of the literal translation of the hyperbole can, indeed, be sensed.

12. "Şehre çok <u>bayıldığım</u>, onu bilinçle ya da tutkuyla sevdiğim için filan değil."

(p. 293)

"This was not owing to any <u>great love</u> of the place where I lived…" (p. 282)

It is not uncommon that you can hear a Turkish speaker to say 'şu elbiseye bayıldım resmen' (I will faint because I like that dress) to mean that the speaker likes the dress very much. Similarly, the writer uses the same exaggerated expression to express his love for the city. It seems that the translator communicates the meaning of the hyperbole to the translated version rather than rendering it literally into English. The reason why the translator thought not to reproduce the expression in the TL is most probably that since the use of the verb 'to faint' with the sense of 'great like or love for somebody&something' is not familiar to the target readership, the target readership may interpret the hyperbole literally, which would lead to meaning divergence.

3.3.6. Euphemisms

"Euphemism is the substitution of one word to avoid an offensive expression or one that is socially unacceptable or unpleasant" (Larson, 1984, p. 116).

A review of the literature on translation as to the strategies to be used in the translation of sentences including instances of euphemism has revealed three strategies. The translator may render the language unit with the nature of euphemism literally into the TL provided that the language unit will serve the same function in the TL. Second, if the literal translation of the euphemism does not function similarly in the TL as the original euphemism does in the SL, the traslator may produce euphemism that would have an equivalent effect. And third, the translator can provide the direct meaning of the language expression disguised as euphemism.

1. "Tıpkı birden <u>ölüveren</u> güzel bir sevgilinin yıkıcı anısından kurtulmak için…"

(p. 36)

"…rather as a spurned lover throws away his <u>lost</u> beloved clothes…" (p. 27)

The reason why the sentences above are to be analysed under the title of euphemism is that the translated version of the original sentence indicates the use of euphemism although the original sentence does not include an expression with euphemistic nature. It is obvious that the verb 'ölmek' (to die) in the original sentence is rendered into English by the verb 'lost' in the TL to avoid the unpleasant association of 'death' .

2. " …pazarlıklar, kavgalar, <u>karakolluk olmalar</u> artık şehrimizde yaşanmaz…"

(p. 135)

"…haggling, arguments and <u>trips to the police station</u>…" (p. 128)

The writer's deliberate use of the expression 'karakolluk olmak' to avoid saying 'someone is a suspect, or a criminal' is maintained in the translated version of the sentence. The translator supposing that the readers will understand the implied meaning translates the euphemism into English literally. And it seems that the function of the original euphemism can, indeed, be traced in the translated version.

3. "Kara Mehmet Paşa'nın kafası sipahilerin İstanbul'da çkardıkları bir isyanı yatıştırmak üzere pazarlıklar sonucu gerçekten <u>kesilmiş</u>…" (p. 146)

"Kara Mehmet Paşa <u>lost his head</u> trying to put down a rebellion." (p. 139)

It is obvious that the translator gets use of euphemism to avoid the offensive and unpleasant connotation of the underlined verb 'kesmek' (to cut) in the original sentence to render it into English. However, it is not to be missed that the use of the verb 'kesmek' (to cut) in the original sentence by the writer is deliberate; that is to say the writer intending to point to the cruelty of the rebels deliberately uses that verb. And thus, the translator's decision to render the original verb by a TL one which does not share the offensive aspect of the original leads to meaning loss. Although the original audience will be seized by the feelings of anger for the rebels and pity for Kara Mehmet Paşa, the only feeling that will possibly seize the target audience would be anger.

4. "Osmanlı paşaları ve devleti, yüz yıllar boyunca, İstanbul'da aşırı zenginleşen her kişiyi…..kendilerine bir tehdit olarak görmüşler, bir bahaneyle <u>canına kıyıp</u> mallarını müsadere etmişlerdir." (p. 180)

"Ottoman pashas had eyed all other rich persons −… −as threats and would seize any excuse to <u>kill them</u> and confiscate their property." (p. 171)

Unlike the previous example where the translator substitutes a verb that has negative connotation in the original sentence by a TL word that has a euphemistic nature, this instance reveals that the translator reduces the euphemism 'cana kıymak' in the original sentence to sense by giving the direct meaning of the original euphemism which is 'to kill'. The reason why the translator has to reduce the euphemism to sense may be that not all instances of SL euphemism have equivalents in the TL. However, although the translator's decision to render a SL expression whose literal translation may be obscure to the target readership by the meaning of the expression is to be welcomed, what is not to be skipped without mention is that the feeling left on the original audience by the original euphemism is not conveyed to the translated version. Although the euphemism in the original sentence indicates that the writer takes pity on the people who were killed, the translated version does not indicate any feeling of sorry

5. "…tepesi bir şeye atan ağabeyim bana <u>sıkı bir ders vermeye</u> karar verebilirdi." (p. 189)

"…my brother would lose his temper and decide to <u>teach me a lesson</u> I'd never forget." (p. 180)

The Turkish speaker knows that the expression in the original sentence hides its core meaning; the intended meaning is not to teach someone an English or a Maths lesson, but to teach her/him how one is beated(!). It is obvious that the writer substitutes the verb 'beat' by the expression 'sıkı bir ders vermek' in order to avoid the offensive connotation of the verb. With the same motive, the translator renders the euphemism literally into English. It can be said without any doubt the sentences are equivalent in terms of the meaning they convey.

6. "Kazada iki çocuklu bir kadın boğularak <u>can verdi</u>." (p. 204)

" The accident <u>claimed the life</u> of the mother of the two children." (p. 195)

It can be seen that the unpleasant connotation of the verb ' to die' is avoided by the writer through his use of the expression 'can vermek' in the original sentence, which points to the use of euphemism. The translator with the aim to lessen the negative effect that may be aroused in the minds of the target readership by a direct exposure to the verb 'to die' reproduces the euphemism in the TL. What is to be noted is that the translator does not render the euphemism into English literally, rather the translator renders it by its equivalent English euphemism. As long as the the same core meaning leaves the same impact on the readers, the translator's decision to render a SL expression by its equivalent TL expression is to be welcomed.

7. "Gautier'nin…kendi yanındaki İtalyan kadına padişahın bir göz atmasıyla övünmesini Tanpınar '<u>hafifmeşrep'</u> bulur." (p. 221)

" As for Gautier's boasts of the Sultan's interest in the Italian lady accompanying the traveller… − Tanpınar found these to be '<u>dubious morality'</u>." (p. 211)

The writer's use of the word 'hafifmeşrep' used for people who behave in immoral way is an indication of euphemism; the writer deliberately uses this word to avoid saying a word accepted to be taboo in the society. It seems that the translator renders the original euphemism into English by an equivalent euphemism which is 'dubious morality'. The translator deserves to be paid a tribute in finding a euphemism that exactly conveys the meaning and function of the original.

8. "<u>Kendime bir kötülük etmek</u>,…" (p. 319)

" I'd be overcome by a desire <u>to do myself harm</u>" (p. 309)

The Turkish speaker knows that what is intended by the euphemism in the original sentence is 'suicide'; the writer avoiding to say 'I will commit suicide' expresses his point by the euphemism 'kendime bir kötülük etmek'. It seems that the euphemism is translated literally into English. However, the problem is that the literal translation of the euphemism results in meaning divergence. Although the original euphemism suggests the idea of 'suicide', the translation of it does not suggest the intended meaning of the it. Rather the translation suggests the idea that the writer will injur himself.

3.3.7. Loan Words

A word that is 'loan' is a word that a language borrows from another language and makes it a part of its vocabulary.

It has been revealed through the review of literature on the strategies to be used by the translator in the translation of loan words that transference is the strategy to be adopted provided that the loan word has equivalence across the languages between which the translation is to be done.

If the loan word has no equivalence in the TL, Baker (1992) suggests the translator to translate the word into the TL with an explanation.

It is to be noted that the meaning of a loan word borrowed from another language may vary in time and thus may lose the original meaning in which case the loan word and its original form are known to be false friends. The translator has to bear in mind that the loan word may gain new senses in its new environment.

1. " Aslında resim Avrupa'dan gelmiş <u>kitsch</u> bir sevimli çocuk reprödüksiyonuydu."

(p. 12)

"…a <u>kitsch</u> representation of a a cute child that somebody had brought back from Europe" (p. 3)

It can be said for certain that the word 'kitsch' in the original sentence is a loan word. The word is used to refer to 'works of art or objects that are popular but that are considered to have no real artistic value and to be lacking in good taste' (Oxford Advanced Learner's Dictionary, 2001). The strategy used by the translator in rendering the loan word 'kitsch' in the original sentence is transference, for there is exact equivalence between the underlined words. That is to say, since the word 'kitsch' both in the original sentence and in the translated version is used with the same sense, the translator transfers the word into English.

2. "…jeneratörün gürültüsünü bastırmak için bütün gücüyle bağıran bir <u>suflör</u> (fısıldayan adamın Fransızcası)…" (p. 32)

"…the prompters, who preferred to be known as <u>souffleurs</u> and who had to shout over the generator's roar"

The word 'suflör' in the original sentence has been adjusted to Turkish pronunciation; however this cannot deny the fact that the word is a loan word with French origin. What is apparent is that the translator does not preserve the changes the Turkish language has applied to the word; rather, the translator transfers the word to the translated version in its original form which is 'souffleurs; and that the translator adds the English equivalent (prompter) of the French word to the translated version so as to make the meaning of the loan word explicit. Since both English and Turkish uses the loan word with the same meaning, the translator's decision to transfer the word in the original sentence to English is to be welcomed.

3. " Üzerleri gayretkeş belediyelerce acımasızca <u>asfaltla</u> örülmeden önce,…" (p. 43)

"Before the zealous district councils began to cover them mercilessly with <u>asphalt</u>,…" (p. 33)

The word 'asfalt' in the original sentence is recognized to be a loan word, for the word does not comply with the Turkish spelling traditions. Although it seems to have been adjusted according to the Turkish pronunciation traditions, this does not deny the fact that

the word is borrowed from English. It is to be noted that since the word's meaning has not been deviated from the original meaning of the original English word 'asphalt' and since the loan word is to be rendered into the language from which it has originally been borrowed, the translator finds it proper to transfer the word to English retreiving the modifications applied to the word when it was introduced to the Turkish langauge.

4. "Boğaz'da vapurla … gezmek, insana İstanbul'u … hem de uzaktan sürekli değişen bir <u>siluet</u> ve hayal olarak görme zevki verir." (p. 57)

"To travel along the Bosphorus … is to see the city … as a <u>silhouette</u>, an ever-mutating mirage." (p. 46)

It can be said for certain that the word 'siluet' which means 'a dark outline of something' in the original sentence is a loan word. It seems that the procedure adopted by the translator in rendering the loan word into English is transference. However, what is apparent is that the translator does not preserve the changes the Turkish language has applied to the word; rather, the translator transfers the word to the translated version in its original form which is 'silhouette'. Since both English and Turkish uses the word with the same sense of 'dark outline', the translation of the word into English does not result in any meaning loss or meaning divergence.

5. "…günün yeni zenginleri, yavaş yavaş palazlanmaya başlayan İstanbullu <u>burjuvalar</u> için…" (p. 64)

"…for the nouveau riche and the slowly growing <u>bourgeoisie</u>…" (p. 52)

The word 'burjuva' can be recognized to be a loan word whose original form has been undergone some changes in terms of its spelling and pronunciation. However, what has remained unchanged related to the word is its meaning as 'the middle class in the society'. And since its English equivalent 'bourgeoisie' has the same meaning with it, the translator's decision to transfer the word will result in one-to-one correspondence in terms of meaning between the word in the original sentence and its English translation. However, what is apparent is that the translator does not preserve the changes the Turkish language

has applied to the word; rather, the translator transfers the word to the translated version in its original form which is 'bourgeoisie'.

6. "Senin o kuşbeyinli <u>sosyete</u> arkadaşlarının…" (p. 339)

"Your bird-brained <u>society</u> friends…" (p. 328)

The comparison of the sentences above indicates a good example for 'false friends'. Although the word 'sosyete' in the original sentence which has been borrowed from English and has been adjusted according to Turkish pronunciation rules, its new environment has loaded a new meaning to the word. That is to say, the original meaning of the original word 'society' is ' a particular community of people who share the same customs, laws, etc' (Oxford Advanced Learner's Dictionary, 2001); however, the meaning of the word in its new environment has turned out to have a disapproving meaning used to refer to 'a particular group of people who are notorious for being proud of themselves, because they have wealth'. Thus it can be said that the loan word in the original sentence and the word in the translated version are false friends, which seems to have been missed by the translator. This, in turn, leads to meaning divergence.

7. "Melling ile Hatice Sultan küçük bir <u>entelektüel</u> keşif yapmış…" (p. 68)

"Melling ile Hatice Sultan conducted a small <u>intellectual</u> experiment." (p. 56)

The word 'entelektüel' is borrowed from English and has been naturalized in terms of spelling so as to make it natural to the Turkish speaker. However, the word's meaning as 'mental' is kept intact. What is obvious is that since the word has not been attributed a different meaning from that of its original form and since the loan word is to be rendered into the language from which the word was initially borrowed, the translator's decision to transfer the word into English ensures exact the match between the loan word in the original sentence and its original form in the translated version in terms of meaning. However, the translator does not preserve the changes that the Turkish language has applied to the word; rather, the translator transfers the word to the translated version in its original form which is 'intellectual'.

8. " … ünlü <u>oryantalist</u> Piere Rufin'in de yardımıyla …" (p.69)

"… with the help of Piere Rufin, …, a renowned <u>orientalist</u>." (p. 59)

The word 'oryantalist' in the original sentence is borrowed from English and has been naturalized in terms of spelling so as to make it natural to the Turkish speaker. However, the word's meaning as ' a person who studies the languages, arts of oriental countries (Oxford Advanced Learner's Dictionary, 2001) is kept intact. It is apparent that since the word has not been attributed a different meaning from that of its original form and since the loan word is to be rendered into the language from which the word initially was borrowed, the translator's decision to transfer the word into English ensures exact match between the loan word in the original sentence and its original form in the translated version in terms of meaning. However, it is to be noted that the translator does not preserve the changes the Turkish language has applied to the word; rather, the translator transfers the word to the translated version in its original form which is 'orientalist'.

9. "…resimlerinde hayali atmosferlere uygun...bulutlu etki yapmaya ve şehri ve insanlarını olduklarından daha yuvarlak, kıvrımlı, tombul, <u>arabesk</u> ya da ezik çizmeye girişmedi hiç…" (p. 78)

"…he never sought to add to the atmosphere by playing with….and clouds, or to portray the city and its people as rounder….or more '<u>arabesque</u>' than they really were." (p. 67)

The sentences above needs to be paid more consideration in that the underlined words are 'false friends'. The writer who admires Melling and his paintings writes in the novel that Melling never displayed people rounder, plumber, oppressed and more 'arabesk' than they really were. The word 'arabesk' is associated with depression and oppression in Turkish. In fact, the writer uses the words 'oppressed' and 'arabesk' together in the original sentence (arabesk ya da ezik). What is surprising to see is that the word 'arabesk' is transferred to English as 'arabesque', which is defined in Oxford Advanced Learner's Dictionary (2001) as 'a type of design where lines wind aroun each other'. That is to say,

the word 'arabesque' used in the English translation has a totally different meaning from the word 'arabesk' used in the Turkish sentence. Despite the fact the underlined word is transferred into English, there is not an exact equivalence in term of the sense they arouse. Thus it is not wrong to contend that they are false friends.

10. " …üzerimizde hiç '<u>otorite</u>' kuramayan…" (p. 84)

"...this one held no <u>authority</u> for us…" (p. 72)

The word 'otorite' in the original sentence is borrowed from English and has been exposed to some modifications in terms of spelling so as to make it natural to the Turkish speaker. However, the word's meaning as ' the power to give orders to people' (Oxford Advanced Learner's Dictionary, 2001) is kept intact. It is apparent that since the word has not been attributed a different meaning from that of its original form and since the loan word is to be rendered into the language from which the word initially was borrowed, the translator's decision to transfer the word into English ensures exact match between the loan word in the original sentence and its original form in the translated version in terms of meaning. However, what is apparent is that the translator does not preserve the changes the Turkish language has applied to the word; rather, the translator transfers the word to the translated version in its original form which is 'authority'.

11. " …kahvaltıda <u>ançuvez</u> yediklerini…" (p. 91)

"…he'd eaten <u>anchovies</u> for breakfast…" p. 79)

Similar to the most of the example sentences cited so far under the title of loan word, the word 'ançuvez' is also borrowed from English with a slight modification to the original form of the word which is 'anchovies'. It is apparent that both the loan word in the original sentence and its translation refer to 'a small fish with a strong salty flavour', which accounts for the translator's decision to transfer the loan word in the original to the translated version. However, what is apparent is that the translator does not preserve the changes the Turkish language has applied to the word; rather, the translator transfers the word to the translated version in its original form which is 'anchovies'.

12. "Tek bir kişinin hastalık olarak görülebilecek acısından değil, milyonların içinde yaşadığı bir kültürden…bahsetmek için hüzün de tıpkı <u>tristesse</u> gibi çok uygun bir kelime…" (p. 101)

"<u>Tristesse</u> is not a pain that affects a solitary individual…" (p. 90)

This very instance above is different from most of the instances discussed so far in that although the loan words in the original sentences have been revealed to be mostly borrowed from English, the origin of the loan word 'Tristesse' in the original sentence is French. It seems that the writer intends to present to the original audience the French equivalent of the Turkish word 'hüzün' (melancholy). Similarly, the translator transfers the word 'tristesse' to the translated version. The motive behind the translator's decision to transfer the French word to English rather than to translate it by its English equivalent is that the translator intends to leave the same impact on the target readership as the writer does on the original audience by providing a language item that will surprise but not perplex the readers.

13. "Kırk birinci paralelde yer alan İstanbul iklim, coğrafya ve ... bakımından <u>tropik</u> kentlerine hiç benzetilmese de …" (p. 101)

"Levi-Strauss's <u>tropical</u> cities bear little resemblance to Istanbul, which lies on the 41st parallel …" (p. 89)

The Turkish reader knows that the word 'tropik' is not Turkish even though s/he uses it quite naturally. The word which has undergone some changes in terms of its spelling bears the core meaning of the original form of the word which is 'tropical', which is enough to account for the translator's decision to transfer it to the translated version. However, it is apparent that before being transferred the word has been released from the changes the Turkish language has applied to the word and thus the translator transfers the word to the translated version in its original form which is 'tropical'.

14. " …gözlerini Batılılaşma hayal ve <u>ütopyalarına</u> değil de…" (p. 114)

"…they ought to have been constructing westward-looking <u>utopias</u>…" (p. 103)

Similar to the most of the example sentences cited so far under the title of loan word, the word 'ütopya' is also borrowed from English with a slight modification to the original form of the word which is 'utopias'. It is apparent that both the loan word in the original sentence and its translation refer to 'an imaginary place or state in which everything is perfect', which accounts for the translator's decision to transfer the loan word in the original to the translated version. However, what is apparent is that the translator does not preserve the changes the Turkish language has applied to the word; rather, the translator transfers the word to the translated version in its original form which is 'utopia'.

15. "Yalnız bana anahtar veren iyi yürekli <u>kolej</u> arkadaşım değil, babasının da o zamanki deyişle '<u>garsoniyer</u>' olarak kullandığı…"

"…it wasn't just my thoughtful Robert <u>Academy</u> friend who used this <u>garçonniere</u> but also his father…"

The sentences cited above are useful in that they indicate both the strategy of transference and the strategy of how to deal with false friends. To start with, it can be said that the translator avoids the possible occurence of mistranslation by noticing that the loan word 'kolej' used in Turkish to refer to private schools is the false friend of the English word 'college' which refers to 'a place where students go to study after they have left school'(Oxford Advanced Learner's Dictionary, 2001). The translator replaces the word 'kolej' by 'academy' which has the same function as 'kolej'.

Second, the loan word 'garsoniyer' is transferred to English. However, what is to be noted is that the translator does not preserve the changes that the Turkish language has applied to the word; rather, the translator transfers the word to the translated version in its original form which is 'garçonniere'

16. "Annem, babam, ağabeyim, babaannem, amcalarım, halalarım, yengeler, beş katlı bir apartmanın çeşitli katlarında yaşıyorduk" (p. 17)

"My mother, my father, my elder brother, my grandmother, my uncles and my aunts-we all lived on different floors of the same five-storey apartment block" (p. 9)

As it is apparent, the word 'apartman' in the original sentence is borrowed from French. However, the new environment of the loan word seems to generalize the original meaning of the word in that while the original meaning of the word is 'a set of rooms rented for living in, usually on one floor of a building' (Oxford Advanced Learner's Dictionary, 2001), the meaning of the word in Turkish has been generalized to refer to the building itself. Thus it can be said that loan word 'apartman' and the original word 'apartment' are false friend'. However, the translator notices the change in the meaning of the word and translates the word by 'apartment block'.

3.3.8. Proper Nouns

Newmark (1988) categorizes the proper nouns into three groups: people's names, names of objects, and geographical names. Names and surnames of people fall into the category of people's names; trademarks, brands fall into the category of objects' names; cities, towns, streets, squares, etc fall into the category of geographical names. The procedures that can be used in the translation of proper nouns are transference; naturalizing the proper noun according to the spelling and pronunciation traditions of the TL; replacing the proper noun by a TL proper noun; and translating the proper noun. It should be noted that if a single object's or a person's name already has an accepted translation, the translator is to adhere to the accepted translation.

1. "İstanbul'un sokakları içerisinde bir yerde, bizimkine benzeyen başka bir evde …"
(p. 11)

"… somewhere in the streets of Istanbul, in a house resemling ours, …" (p. 3)

It is obvious that the translator replaces the name of the city by 'Istanbul' in the translated version, which is the worldwide accepted translation of the city. And since the

target readership is already familiar with the denotation of the name, the possibility that the transferred word will seem obscure to the target readership is too low.

2. "Ağabeyim <u>Nişantaşı'nda</u>, <u>Pamuk Apartmanı'nda</u>, babaannem ve aile kalabalığı ile kalıyordu." (p. 11)

"My brother remained in the heart of the family with our grandmother in the <u>Pamuk Apartments, in Nişantaşı.</u>" (p. 3)

The name of the town (Nişantaşı) and the apartment (Pamuk) in which the writer lives fall into the category of geographical names. It is apparent that the translator transfers the proper nouns to the translated version, which has been revealed to be the most recommended procedure in the translation of proper nouns. The problem is that although 'Nişantaşı' will recall the original audience of that Nişantaşı is the name of a town in Istanbul, the same association may not be made in the minds of the target readership; thus the target readership may make wrong geographical attributes to the proper noun. However, it seems that the translator takes a sensible precaution against this by reordering the proper nouns. By initially transfering the name of the building and then the name of the town, the translator makes the target readersip understand that what setting follows the name of the building is the town in which the building is situated.

3. "<u>Osmanlı imparatorluğu</u> çöküp yok olunca …" (p. 14)

" ... the <u>Ottoman Empire</u> collapsed …" (p. 6)

Needless to say, there are some proper nouns that have accepted translations worldwide, and these proper nouns are to be rendered by their accepted translations at any rate. The proper noun 'Osmanlı İmparatorluğu' in the original sentence above is a good example for the proper nouns that fall into this category. It seems that the translator renders it into English in accordance with what literature suggests as to their translation. Thus, the translated version of the original proper noun turns out to be 'Ottoman Empire'. What is to be noted is that since the translation of the 'Osmanlı İmparatorluğu' by 'Ottoman Empire' is a worldwide accepted translation, there is not slightest probability that the target

readership will fail to attribute the proper meaning to the proper noun. Since the name of the empire has already an accepted translation, the translator renders it through the way how the world knows it.

4. "Heybeliada'daki at arabalarından ilhamla, koltuğun koluna ata biner gibi oturup araba sürmekten gövdem yorulduğunda …" (p. 19)

"When I was tired of this airborn adventure or of riding the arms of the sofas like horses (a game that may have been inspired by memories of the horse-drawn carriages of Heybeliada)." (p. 11)

It is apparent that the proper noun 'Heybeliada' in the original sentence falls into the category of geographical names. Since it refers to one of the islands in Marmara and since it does not have an accepted translation the most appropriate procedure seems to be thought by the translator to be transference. However, what is not to be missed is that although the mere name of Heybeliada is enough to recall the original audience of the horse-drawn carriages, the target readership may need further explanation of the island. Although the writer and thus the translator makes the connection between Heybeliada and horse-drawn carriages explicit, the original audience is one score further in that extra-linguistic factors help the original audience to envisage the place more vividly.

5. "İkisi de Manisa yakınlarındaki Gördes kasabasındandı, burada teni ve saçları aşırı beyaz olduğu için Pamuklar denen bir aileden geliyorlardı." (p. 19)

"They were both from a town near Manisa called Gördes, their family was known as Pamuk (Cotton) because of their pale skin …" (p. 11)

The names of the city (Manisa) and the town (Gördes) are transferred into English, while the family name is both transferred and translated. The reason why 'Pamuk' is translated, though being a proper noun, is that the connonation of the proper noun needs to be made explicit. That is to say, the original audience knowing that 'Pamuk' is associated with 'whiteness' can understand why the writer's family name is 'Pamuk'. However, the

target readership cannot make association between the proper noun 'Pamuk' and the 'pale skin' unless the proper noun 'Pamuk' is accompanied by its translation.

6. "… askerliğini yapmadığı için Türkiye'ye geri dönemeyen ve böylece babaanneme sürekli bir yas havası içerisinde yaşama fırsatı veren doktor amcam (Özhan) şişman ve sağlıklıydı." (p. 20)

"On the far wall is my fat but robust uncle Özhan, who went to America to study medicine without first doing his military service …" (p. 12)

Being a name of a person, the proper noun 'Özhan' is transferred to English. It is to be noted that the mere problem that may perplex the target readership about the transference of names of people is that since the target readers are not familiar with people's names in the SL, they may fail to recognize whether the person referred by a proper name is male or female. As for the very instance above, it can be said that the target readership will unlikely to face such problem, for even if the target readers do not know the referent of the proper noun 'Özhan', the person's being male is inferred from the surrounding of the noun where it is suggested that 'Özhan' is the writer's uncle.

7. "… hayalimdeki tayyare babaannemin elindeki Gelincik sigarasının ciğerlerine çekmeden salıverdiği dumanına dalıp kaybolur…" (p. 28)

"… in my dream an aeroplane was still banking in and out of the smoke rising from the Gelincik cigarettes …" (p. 19)

The literature review on the proper nouns has revealed that apart from names of people and geographical names; brand names and trademarks constitute another category-category of names of objects- under the title of proper nouns. And it is obvious that the underlined proper noun 'Gelincik' in the original sentence is a good example of a cigarette brand. Similar to the treatment of the previous instances of proper nouns, the name of the brand is transferred to English in this very instance. What is to be noted is that since the object whose brand name is 'Gelincik' is defined in the original sentence and thus in the

translated version to be 'cigarettes', the target readership would recognize what is referred by the proper noun.

8. "Elli yıldır aynı yerde duran <u>Alaaddin'in</u> küçük tütüncü-oyuncakçı-gazeteci-kırtasiyeci dükkanının…" (p. 38)

"…for fifty years <u>a man named Alaaddin</u> sold cigarettes, toys, newspapers…" (p. 29)

It seems that the name 'Alaaddin' which is an instance of people's name is transferred into English; however, what is to be noted in the translated version is that the translator adds the information that 'Alaaddin' is a man. The underlying motive is that the translator supposing that the target readership may need to know whether the person called 'Alaaddin' is a male or a female has added the extra information that the person is a man to the translation.

9. "1914' ten beri bizim sokaktan geçen, <u>Maçka'yı, Nişantaşı'nı, Taksim Meydanı'na, Tünel'e, Galata Köprüsü'ne…</u>" (p. 39)

"...since 1914, connecting <u>Maçka and Nişantaşı to Taksim Square, Tünel, the Galata Bridge…</u>" (p. 29)

Since the underlined names in the original sentence are geographical names, the translator seems to adopt the procedure that is mostly used in the translation of proper nouns: transference. It is to be noted that while the proper nouns 'Taksim Meydanı' and 'Galata Köprüsü' has expressions (meydan, köprü) that reveals to what geographical location these refer, the others 'Maçka' and 'Nişantaşı' do not include any clue as to what they refer to. Therefore, while the transference of 'Taksim' and 'Galata' accompanied by the translation of their distinguishing features as 'Meydan' and ' Köprü' by 'Square' and 'Bridge' respectively will inform the target readers of reference of these locations, the transference of 'Maçka' and ' Nişantaşı' may not be associated with the proper reference of these locations in the target readers' minds. However, the context in which these proper nouns occur makes it explicit that what the 'Galata Bridge' connects can only be towns. It

can be concluded that the transference of the geographical names from the original sentence to the translation will not perplex the target readership.

10. "Boğaz'a gitmek için otobüse, annemle birlikte evin…" (p. 55)

"When we went by bus to the Bosphorus…" (p. 44)

It has been discussed before that provided that a proper noun has already an accepted translation, the translator has no other chance but to render it by its accepted translation. As for this intance, it is to be said that since 'Boğaz' already has an accepted translation, the translator renders it into English by 'Bosphorus', which will ensure that the target readership will recognize the referent of the proper noun.

11. "O zaman Kızkulesi'yle Üsküdar'ın Pera'dan görünüşü…" (p. 74)

"...he indicates the point in Pera from which he painted Kizkulesi and Üsküdar…"

(p. 62)

While the names of the towns 'Üsküdar' and ' Pera' are transferred into English, 'Kızkulesi' is transferred to English with a slight adjustment. Obviously, the translator adjusts the proper noun 'Kızkulesi' to fit into the spelling traditions of the English language. Thus 'Kızkulesi' becomes 'Kizkulesi' in the translated version.

The thing to be answered is "why does not the translator adjust 'Üsküdar' which also violates the spelling traditions of English?". The explanation may be that since 'Kızkulesi' is known worldwide for its touristic attraction, there is an already accepted translation of it. Thus, the translator renders it by its accepted translation which is 'Kizkulesi' into English.

12. "Emine Hanıım, gel beni kaldır, giydir." (p. 86)

"Emine Hanım, come and pick me up, get me dressed." (p. 74)

It seems that the name of the person plus her title is transferred to the translated version. What is to be noted is that while the original audience can recognize the referent of the proper noun to be a female, the target readership will have to search for the referent in the surrounding of the word. Rendering the title 'Mrs or Mss' would have made the referent of the word clear. It will not be improper to suggest that the translator might have intended to render the title 'hanım' in the original sentence by its equivalent title 'Mrs or Ms' in the translated version; however, the difference in the use of the titles 'Hanım' and 'Mrs' prevents the subsition of 'hanım' by 'Mrs or Ms', for while the Turkish title 'hanım' is used with the first name of a woman, the English title 'Mrs' or ' Ms' is to be used with the second name of a woman. Yet it can be suggested for certain that the transference of the proper noun does not lead to any meaning loss or divergence.

13. "Hazreti Muhammed'in karısı Hatice ile amcası Ebu Talip'in öldüğü yıl için 'senetül hüzn' dönmesi…" (p. 92)

"The Prophet Mohammed referred to the year in which he lost both his wife Hatice and his uncle, Ebu Talip, as 'Senettul Huzn'." (p. 81)

What is known for certain is that 'Hazreti Muhammed' has an accepted translation, for he is known to be a prophet not by the Muslims only but by all people in the world regardless of their religious beliefs. Thus, the name of the prophet is rendered into English by the already accepted translation: 'The Prophet Mohammed'. Needless to say, there is not the slighest possibility that the target readership will be perplexed by the translation, for the translation is the one that is accepted worldwide.

14. "Hürriyet gazetesinin Güzin Abla sütunlarını okuyan genç kızlardan…" (p. 98)

"…of the girls who read the Big Sister Güzin's column in Hürriyet, Turkey's most popular newspaper." (p. 87)

The proper noun 'Hürriyet' is a proprietary name of a popular newspaper in Turkey; therefore, the name is to be transferred to the TL. And the translator seems to do exactly the same thing; she transferred 'Hürriyet' to the translated version. However, what needs to

be noted is that the transfered word is accompanied by the extra information that 'Turkey's most popular newspaper' in the translated version. The reason behind the translator's decision to transfer and introduce the proper noun to the translated version is that although the original reader is already familiar with the newspaper and knows its place in the SL world, the target readership lacks this information, and the mere transference of the proper noun to the translated version may be obscure to the target readership. Therefore, the translator both transfers the proper noun to the translation and adds an extra information that distinguishes the referent of the noun, which indicates that the translator intends to ensure that there is not any meaning loss or meaning divergence that may result from translation.

15. "<u>APİKOĞLU </u>TÜRK SUCUKLARI" (p. 126)

"<u>APIKOĞLU</u> REAL TURKISH SAUSAGES" (p. 117)

The brand name of the sausages 'Apikoğlu Türk Sucukları' cited in the original sentence is transferred to English in accordance with what literature recommends in the translation of proper nouns. What is noted is that the transference is not without a slight change in the spelling of the proper noun; the translator naturalizes the transcription of the proper noun. However, more important than this is that the target readership will understand exactly the same thing as the original audience, for the translator renders the object with the brand 'Apikoğlu' into English by its equivalent in the TL.

16. "<u>Kapalıçarşı</u>'ya her gidişimde uğradığım Beyazıt Camii bitişiğindeki <u>Sahaflar Çarşısı'nda</u> İstanbul Ansiklopedisi'ni…" (p. 163)

"…every time I went to <u>the Covered Bazaar</u>, I would stop at the <u>Sahaflar Secondhand Book Market</u> next to Beyazıt Mosque…" (p. 153)

"Where the denotation of the name is not known or obscure to the reader the translator often adds an appropriate generic name" (Newmark, 1988, p. 72). Newmark's (1988) suggestion accounts for the translator's decision to add a generic name to the the proper name 'Sahaflar'. The translator makes it explicit in the translated version that the place is

'a book market'. As for the translation of the Istanbul's famous bazaar 'Kapalıçarşı', it seems that the translator replaces the proper noun by its accepted translation in the translated version.

17. "SELAMİ BÜFE" (p. 298)

"SELAMI BUFFET" (p. 288)

It can be said for certain that the name 'Selami' is a proper noun, for it denotes a buffet. And the translator transfers the proper noun to the translated version, though not without a slight modification to the word, for the original form of the proper noun violates the spelling traditions of the English language. Since the original sentence reveals the generic name of the proper noun and thus the translated version, the possibility that the translated version will reveal meaning loss or meaning divergence resulting from the translation is low.

3.3.9. Neologisms

"Neologism can be defined as a *newly* coined lexical unit or existing lexical unit that acquire a *new* sense" (Newmark, 1988, p. 140). Old word with new senses, new coinages, abbreviations, acronyms and slang words or expressions are some but not all sources of neologism.

The literature on translation presents some procedures to be used in the translation of neologisms. If the translator is to translate an old word with a new sense, the thing to be considered is whether the TL has an equivalent old word with a new sense. If an old word with a new sense does not have a substitute in the TL, it is to be translated by a word that already exists in the TL.

Another type of neologism is new coinage. According to Newmark (1988), the majority of new coinages are brand and trade names which in time turns to be generic names. Newmark (1988) recommends that "new brand and trade names are transferred unless the product is marketed in the TL culture under another name" (1988, p. 142)). Or

alternatively, the translator transfers the brand name and gives additional information as to the use and function of the neologism.

Abbreviations, common to most languages, are to be omitted unless they coincide across languages.

Acronyms, abbreviations for phrases, mostly refer to institutions and companies. What Newmark (1988) suggests as to the procedure in the translation of acronyms is that if the name of an organization is obscure to the target readers, the translator is to state the function of the organization.

1. "…sokak kapısının üzerine de, o zaman ki modaya uygun olarak gururla <u>Pamuk Apt.</u> diye yazılmıştı." (p. 17)

"…in keeping with the custom of the time, they proudly put up a plaque that said '<u>Pamuk Apt.</u>" (p. 9)

The Turkish speaker knows that 'apt.' is the abbreviated form of the word 'apartman'. Yet it is to be noted that although this abbreviated form is not used in English, the translator transfers the abbreviated form plus the proper noun to the translated version. The reason why the translator does not write it out is that does not have a function in English may be that the meaning of the abbreviated form can be traced in the surrounding of the abbreviated form.

2. "Amcamın <u>demirbaş</u> küçük film koleksiyonundaki bir kısa Walt Disney filmi…"

(p. 27)

"In my uncle's <u>permanent</u> film collection there was a Disney Film …" (p. 18)

The reason why the underlined word in the original sentence is under spotlight under the title of neologism is that the word is thought to be included in the category of old word with new senses. The original meaning of the word 'demirbaş' which is the Turkish word for 'registered movable property' has recently been replaced by its new meaning

'permanent'. It has been discussed before that if an old word with a new sense does not have substitute in the TL, it is to be translated by a word that already exists in the TL. Thus, since English does not have an equivalent neologism, the translator translates the word by the English word 'permanent'. And it can be said for certain that the rendering of the neologism into English by the word 'permanent' does not lead to any meaning loss or meaning divergence. Rather, the translation is an exact match to the neologism in terms of meaning.

3. "…annemden bana bir düdük ya da birkaç bilya ya da bir boyama kitabı ya da yo-yo almasını isterdim." (p. 38)

"...I would, by design, ask my mother to buy me a whistle or a few marbles, a colouring book or a yoyo." (p. 29)

The type of neologism in the original sentence is new coinage. As it has been stated before, Newmark (1988) contends that mostly names of brands or trademarks are newly coined items in a language. Thus, the proprietary name of the chocolate, which is 'Yo-yo' can be said to be a newly coined word in Turkish, for the underlined word in the original sentence is the name of a chocolate brand; however, in time the brand name has turned out to be used as a generic name. Parallel to what Newmark (1995) suggests as to the most appropriate procedure in the translation of new coinages, the translator transfers the proper noun to the translated version. However, it cannot be said for certain that the target readership will recognize the denotation of the neologism to be the egg-shaped chocolate that has inside small presents for children.

4. " İETT" (p. 126)

" İETT REQUEST BUSSTOP" (p. 117)

It is certain that 'İETT' is an acronym, which is an abbreviation for the phrase 'İstanbul Elektrik Tramvay ve Tünel İşletmeleri'. What Newmark (1988) suggests as to the procedure in the translation of acronyms is that provided that the translator decides a name of an organization to be opaque, s/he should state the function. Thus, as it is obvious, the

translator both transfers the acronym into English and states the function of the organization, the procedure with ensures that the target readership will denote a correct meaning to the neologism.

5. "<u>Aygaz</u>, patates ve domates kamyonlarının hoparlörleri ve çirkin satıcı sesleri şehri cehenneme çevirdi." (p. 135)

"The loud speakers on potato, tomato and <u>propane gas</u> trucks and the ugly voices of the men selling these products have turned the city into a living hell." (p. 128)

The underlined word 'Aygaz' in the original sentence is an instance of the type of neologism which falls into the category of neologism that is suggested by Newmark (1988) to be the generic names that are converted from brand and trade names. Thus, it can be said that 'aygaz' is a good example for this type of neologism, for it is a proprietary name for a company that produces and sells propane gas; however, the writer uses the word in the original sentence interchangeably with the generic name 'propane gas'. And it seems that the translator notices the word to be a neologism, for she renders the word into English by not the name of the brand but the product referred by it.

6. "Yaptığım resimleri saklar, onların nesnemsi, <u>şeyimsi</u> özelliklerinden hoşlanırdım."
(p. 143)

"I liked keeping my drawings, I liked their <u>thingness</u>, and their material presence."
(p. 136)

The Turkish speaker upon seeing the underlined word in the original sentence will most probably recognize that the addition of the tag '-si' to the noun 'şey' (thing) is unusual, for the tag in question is mostly added to colour names in Turkish to mean a pale colour. That is to say, it is proper to say in Turkish 'she had a *yeşilimsi overcoat on her', which means that the colour of her overcoat was pale green. It seems that the writer derives a new word by adding the tag to the noun 'şey'. What catches our attention is that the translator reproduces the same odd usage in the TL by the word 'thingness'.

7. "Soğuk savaşın ilk yıllarında, <u>NATO</u> üyesi Türkiye…" (p. 166)

"The Cold War had just begun and Turkey, a member of <u>NATO</u>…" (p. 157)

The type of neologism used in this instance is acronym. And the word 'NATO' is the abbreviation for North Atlantic Treaty Organization. It is to be noted that since the acronym has been borrowed from English, the procedure the translator adopts in the translation of the acronym is transference. It can be said for certain that the denotation of the acroynm is known well to the target readership, so the possibility that the target readership will not make sense out of the acronym is out of question.

8. "(kolejin <u>Amerikalı laik hocalarca</u> kurulan kütüphanesinin alçak tavanlı ve hoş bir eskimiş kağıt kokusuyla kokan labirentlerinde kaybolmayı,…severdim.)" (p. 282)

"I loved getting lost in the low-ceiling labyrinths of the library built by the <u>American secular Protestants</u> who had founded the colloge…" (p. 272)

What catches our attention comparing the original sentence and its translation is that although the original sentence does not have a reference to the religious beliefs of the American teachers in the Robert Academy in Istanbul, it is apparent that the translation reveals Protestanism as these American teachers' religious inclination. The writer's concern in the original sentence is to state that the American teachers are secular without referring to any religious beliefs. On the other hand, the translator seems to be concerned with stating the religious preference of the teachers. Although the translator's decision to add 'Protestant' is meaningful in that the translator may intend to prove that the American teachers who are Protestants are secular, for Protestanism's main principle is to seclude the wordly affairs from the religious ones, which points to secularization; the translator's not rendering the word 'hoca', which is used in the instance with the same meaning as the teachers, and her replacing the neologism 'hoca' by 'Protestants' leaves a questionmark in minds as to whether the translator does not notice that the word 'hoca' is neutralized of its religious reference.

9. "…her biri aşırı niyetten birer karikatüre dönüşmüş Amerikalı <u>hoca</u>larla,…"

(p. 287)

"…my American <u>teachers </u>who, despite the best intentions, had all turned themselves into caricatures…" (p. 277)

The word 'hoca' is used in Turkish for people who gives religious education. However, the word has lately been neutralized of its reference to religion and gained a new sense; the word is also used with the same meaning as a teacher. And it seems that the meaning with which the word is used in the original sentence is its new meaning as 'teacher'. What is obvious is that the translator renders the word by an already existing word in the TL, 'teacher', that has the meaning of the neologism, 'hoca'. Thus, it can be said that the translation conveys the core meaning of the old word 'hoca' with its new sense as 'teacher', which ensures that there is not any meaning loss or meaning divergence in the translation.

10. "…Bebek'in caddelerinde gördükleri güzel kızların yanında arabalarını yavaşlatarak onları arabaya davet eden ve <u>kepçe</u> denilen bu davete kızlar uyar…" (p. 290)

"…as they drove through Bebek and Şişli, they'd slow down every time they saw a beautiful girl, to invite her into the car, and if they managed to '<u>scoop her'</u>,…" (p. 279)

What is apparent in the original sentence is that a use which is popular among teenagers has came into the mainstream of Turkish language. The instrument used in kitchens to pour soup into plates from pots seems to be attributed a new meaning by the teenagers. And it seems that the translator renders the neologism literally into English within inverted commas. The motive behind the translator's decision to render literally an instance of neologism that does not have an equivalence in the TL may be that the translator knowing that the meaning of the neologism can be inferred from the context deems it necessary to introduce the neologism to the target readership. And it is not to be missed that the translator puts the translation of the neologism within inverted commas to point to the different nature of the word. As long as the meaning of the neologism is not lost or deviated, the translator's decision to adopt this procedure of literal translation of the neologism is to be welcomed.

11. "Şehirde yaşayan herkesi bütün gücüyle sarıp sarmalayan o 'ağabey'li, 'biz'li, futbol maçlı <u>cemaat</u> ruhundan bir şekilde kopuyordum." (p. 300)

"It was this greater <u>community</u> − where strangers address you as an elder brother, where everyone said 'we' as if the entire city were watching the same football match – from which I'd cut myself off." (p. 289)

The type of neologism in this instance falls into the category of old words with new senses in that the original meaning of the word 'cemaat' is 'a community of believers'; however, in time the meaning of the word has been neutralized and gained a general meaning that is the same as that of 'community'. It seems that the translator renders the neologism by a word already existing in the TL, which is 'community'. What can be inferred is that since the translator conveys successfully the new meaning of the old word to the translated version by the word 'community', there is not traced any meaning loss or meaning divergence in the translated version.

12. "… (kim <u>ağbi</u> bunlar, −bunlar kardeş yahu − baksana yollarını şaşırmışlar)…" (p. 311)

"… (What do you think about these two, <u>big brother</u>? − they're brother and sister, can't you see? –Look ...)" (p. 301)

This very instance is another examle of old words with new senses. The word 'ağabey' is originally used to refer to a big brother; however, in time it has gained a new sense. People use the word to address a male person (now even girls use the word to adress one another) in an informal way no matter who the person is- the person may be older or younger than the speaker. What is obvious is that the translator does not <u>notice</u> the new sense of the word 'ağbi' and renders the word into English by the expression 'big brother' which indicates that the translator attempts to convey the original meaning of the word. However, since the neologism has a meaning different from its translated version, exact equivalence in terms of meaning can be hardly said to be attained.

3.3.10. Culture-Specific Lexical Units

Each community verbalizes its own ecological features; its special food, its traditional clothes, its special housing, its own transportation system; its customs, activities, procedures, political, religious and artistic concepts; the habits of its members differently.

Newmark (1988) suggests three procedures to be adopted by the translator in the translation of culture-specific items; transference, componential analysis and translation by an equivalent cultural item. Yet he contends that using couplets, combination of two of the procedures mentioned above, will yield better translation results.

3.3.10.1. Ecology

1. " … bahçe içindeki konaklardan, <u>yokuşlardan</u>, …" (p. 57)

"… hidden villas you did not even know existed, <u>narrow alleywalls</u> rising up into the hills …" (p. 46)

The Turkish reader will recognize that the ecological feature 'yokuş' in the original sentence refers to a narrow path that rises up as it goes. However, it seems that English does not have an equivalent word for it, for the translator renders the word into English by the three-item-expression 'narrow alleywalls rising up'. The procedure adopted by the translator to render the ecological feature 'yokuş' into English is componential analysis. The translator adds the distinguishing components (narrow-rising) of the original word to the TL generic word (alleywall). Although the original word 'yokuş' and its translation do not have formal equivalence, the meaning that is intended by the use of the original word is conveyed by the translation. Thus, it will not be wrong to contend that there is not traced any loss of meaning or meaning divergence in the translated version.

2. "…<u>poyrazla</u> titreyen yapraksız ağaçları…" (p. 40)

" ...the leafless trees are trembling in the <u>North wind</u>.." (p. 31)

The term 'poyraz' was coined in Turkish to refer to the wind that blows from the North. It seems that English does not have a coinage for the word. Therefore, the translator renders the culture-specific term underlined in the original sentence into English by the procedure of componential analysis. The translator adds the brief information 'North' to the culture-free term 'wind' known by the target readership. However, what is to be noted is that although the original audience will recognize that the North wind blows cold air, the target audience will not make this association, for the translation does not include any informaton as to whether the wind blows cold or warm air. Therefore, it will not be wrong to contend that there can be traced meaning loss in the translation.

3. "…lodoslu, yarı sıcak yarı rüzgarlı günlerde…" (p. 97)

"…blustery days when the wind is coming from the south…" (p. 86)

Similar to the previous example, the translator uses the componential analysis procedure to render the culture-specific ecological term, 'lodos', in the original sentence, for the term 'lodos' which was coined in Turkish to refer to the wind that blows from the South does not have a one-to-one corresponding item in English. Therefore, the distinguishing component (it comes from South) of the ecological term is added to the culture-free term 'wind'. However, what is to be noted is that although the original audience will recognize that the South wind blows cold warm, the target audience will not make this association, for the translation does not include any informaton as to whether the wind blows cold or warm air. Therefore, it will not be wrong to contend that there can be traced meaning loss in the translation.

3.3.10.2. Material Culture

Food

4. "…kurukahvecinin hediye ettiği kuru incir…" (p. 31)

"…the raisins from the man in the coffee store…" (p. 21)

A look at the translations of the words underlined in the original sentence is enough to make sure that these words do lack exact equivalence in the TL. It is obvious that the translator translates 'kurukahveci' as 'coffee store' and 'kuru incir' as 'raisins' into English. However, the Turkish reader reading the translation of the words 'kurukahve' and 'kuru incir' will recognize that 'coffee' and 'raisin' are the cultural substitutes of the Turkish words rather than one-to-one corresponding items. 'Raisin' which is dried grape is different from 'kuru incir' which is 'dried fig'; 'kurukahve' which is known to be added to water to make Turkish coffee is different from the usual coffee that most people know. Therefore, it will not be wrong to conclude that although the translator's decision to provide the cultural substitutes of the culture-specific words in the original sentence is to be welcomed, for it is certain that the translator intends not to perplex the target readers with names of foods that are obscure to them; the fact that the translations indicate meaning divergence cannot be denied.

5. " …rafadan yumurtalı, zeytinli, <u>beyaz peynirli</u>, kızarmış ekmekli…" (p. 116)

" …soft-boiled eggs, olives, <u>goat's cheese</u> and toasted bread…" (p. 106)

What can be said for certain upon comparing the underlined words just above is that 'beyaz peynir' in the original sentence is not the same as 'goat cheese' in the translated version, for 'White cheese' is product of cow milk not goat milk. It seems that the translator intending not to perplex the target readers by introducing a name of a food that is obscure to them renders the 'white cheese' into English by 'goat cheese'. It is to be noted that the meaning divergence resulting from the translation of culture-specific into the TL by its cultural substitute does not distort the general meaning of the sentence; however, it is not to be skipped without mentioning that the referent of the original word carries is not the same as the one referred by the translated version of the word.

6. " … lokantaya gidince asla <u>köfte</u> istemememiz gerektiği,…" (p. 127)

"…, and never to order <u>köftes (meatballs)</u> in restaurants…" (p. 119)

The couplet, the combination of two procedures, is what Newmark (1988) recommends highly to the translator in the translation of culture-specific items. It is apparent that the name of the food in the original sentence is rendered into English through the procedures of transference plus the procedure to provide the cultural equivalent of the word. However, it seems that even though the translator adopts two procedures to render the culture-specific food name 'köfte' into English, what is suggested by 'köfte' is not suggested by its translation as 'meatball', for while 'köfte' is made by mixing different substances such as chopped meat, garlic, bread, etc, and is eaten without sauce; 'meatball' is made from chopped meat and is usually eaten with sauce. Therefore, it will not be improper to suggest that the translated version points to the divergence of the meaning the original word carries when translated into the TL.

7. " –üç ayaklı sehpasında <u>simit</u> satan satıcıyı, …" (p. 76)

" ... a man selling <u>the seasame rolls we still call simits</u> …" (p. 65)

As it can be inferred from the comparison of the underlined words just above, the name of the food 'simit' in the original sentence does not have a one-to-one corresponding word in English, for it is rendered into English by a couplet − the combination of the procedures of transference plus componential analysis. The translator adds the distinguishing component (seasame) of the food to the TL substitute word (roll) to define what simit is before transferring simit to the translated version. Since the culture-specific food is rendered into English by its distinguishing components, the target audience will most probably envisage the shape of the food though not its taste. Still, the translator's decision to get use of a couplet to render the word is to be welcomed, for the there is not traced any meaning divergence in the translated version.

8. "…<u>simitçi</u>, midye dolmacı, kağıt mendilci, terlikçi, çatal-bıçakçı, tuhafiyeci, oyuncakçı, sucu, gazozcudan sonra artık, <u>muhallebiciler</u>, <u>kokoreççiler</u>, tatlıcılar, <u>dönerciler</u> de vapurları doldurdu." (p. 134)

" …<u>simit</u> sellers, stuffed mussel sellers, tissue sellers slipper sellers, knife and fork sellers, sundries sellers, toy-sellers, water sellers and soft drink sellers, and as if that

weren't enough, <u>the pudding</u> sellers, sweet sellers, and <u>döner </u>sellers have now invaded our ferries." (p. 127)

Just like the original sentence presents various food names peculiar to the Turkish culture, its translated version presents various procedures to use in the translation of culture-specific food names. Two of the food names underlined in the original sentence, 'simit' and 'döner', are transferred to English. And another one, 'muhallebi', is replaced by its cultural substitute in the translated version. What is more interesting to note is that the name of the food in the original sentence, 'kokoreç', is omitted in the translated version.

Discussion of the possible motives lying behind the translator's decision to adopt different procedures in the translation of the different food names cited in the original sentence is needed. The procedure adopted by the translator in the translation of simit is transference;   since the distinguishing components of the 'simit' has been revealed previously in the novel, the translator feels it unnecessary to describe it again; thus the translator only transfers the word.

The second instance where the translator adopts the procedure of transference again is the rendering of 'döner'; the reason why 'döner' is transferred but not translated by its desciptive features may be either that the translator intends to give a local colour to the translation or that the translator knows that the target readership is familiar with the food 'döner'.

An equal consideration is to be given to the instance where the translator renders the culture-specific food name 'muhallebi' into English by its cultural substitute in the TL. However, it is to be noted that 'muhallebi' and 'pudding' do not refer to the same dish, for muhallebi is specific to Turkish culture. Although both are names for sweet dish, they are taste totally different, for the ingredients for muhallebi are milk, sugar and rice flour, while the ingredients of pudding are flour, fat, eggs, fruit, jam (the British even fill the pudding with meat). Thus, it can be said that meaning divergence can be traced in the translated version as to what muhallebi is.

Probably the most interesting instance is the one where the translator omits the name of the food altogether. Although the writer refers to 'kokoreç' in the original sentence, the

translator omits the word in the translated version. And the motive behind the omission of the food in question seems to have to do with extra-linguistic limits. Needless to say, the translator's decision to omit the name of the food results in meaning loss in the original sentence.

9. "Şerbetçilerin ne tür boya ve meyve ile yaptıkları…" (p. 135)

" …şerbet-makers could no longer use any colouring or fruits not sanctioned …"

(p. 128)

It seems that the culture-specific drink name 'şerbet', which is made by mixing sugar with water, is transferred to English without any descriptive information as to the word. And it has been found out that the translator has not provided any descriptive explanation for the word previously in the novel, either. Thus, it can be said that although the target readers will understand that 'şerbet' is a kind of drink, they will fail to recognize the taste, smell or look of it; while the original audience will recall everything about the drink.

10. "Leblebiciler ve macuncuların çocuklara para ile değil…" (p. 135)

" ...dried chickpea and gum sellers allow children to…" (p. 128)

Though not being found everywhere nowadays in Turkey, 'macun' is known by anyone in Turkey to be the name of a special kind of sweet that tastes spicy and sweet. It seems that word is rendered into English by its cultural equivalent in the TL world, which is 'gum'. However, it is to be noted that 'macun' is very different from 'gum' in that you eat 'macun' but chew 'gum'. Thus, to suggest that the original word has lost its meaning when translated into English by gum. Yet more important than the loss of the meaning of the word for a food name in Turkish is the loss of the association the original audience can make with the original word. That is to say, the writer intends to make the original audience recall the old days, old habits, old life in Istanbul by referring to a name of a food that was used to be consumed in the past. However, the translator's translation of the word 'macun' by 'gum' kills the nostalgic air of the narration.

11. " …çerçeve içinde duvara asılı Atatürk'ün <u>boza</u> içtiği bardağı gösterdim ona."

(p. 311)

" ...I pointed out to her Atatürk's personal <u>boza</u> glass…" (p. 300)

The word 'boza' in the original sentence refers to a drink that is made from the grain of cereals. Although the drink is also known by the Hungarian, the Egyptian, the Arabian, an the Iranian along with the Turkish people, it is known to be produced first in Edirne, Bursa, Amasya and Mardin under the rule of the Ottoman Empire. What else is known for sure is that the drink is not known to the TL world; that's why the translator decides not to translate but transfer the word to English. It seems that the translator being sure that the target readership will understand the word to stand for a drink by looking at the surrounding of the word transfers 'boza' into English. However, since the translation does not include any descriptive information as to the ingredients of 'boza', the target readers may fail to attribute proper meaning to the transferred word.

12. "Sokaklarda gördüğüm satıcılardan simit, midye tava, <u>pilav</u>, … <u>ayran</u> …" (p. 286)

"The streets would be full of vendors selling simits, fried mussels, <u>pilaf</u>, …, <u>ayran (a yoghurt drink)</u> …" (p. 275)

It is apparent that the translator uses a couplet to translate the culture-specific drink, 'ayran'. The translator both transfers the name of the drink and adds a brief information as to its distinguishing component. The procedure adopted by the translator in rendering the name of the drink into English proves to be successful in that the translation conveys the meaning of the word.

13. "…çeşit çeşit reçelli, peynirli, zeytinli, <u>börekli</u>, sucuklu…" (p. 173)

"…with all sorts of jams, cheeses, olives, <u>böreks</u>, and garlic sausages…" (p. 164)

That the translator transfers the name of the food 'börek' specific to Turkish culture to the translation without any additional information as to either its ingredients or its taste, smell or look shows that what is decided by the translator to be of greater importance is the

target readers' understanding of word to be a name of food but nothing more. And with the motive to find out whether the translator's decision not to provide the distinguishing components of the food in the translated version is that the translator has described the word previously in the novel, it has been revealed that the word has been cited only once in the novel. It can be said that because the translator does not make it explicit what kind of food the börek is, there can be said to be traced in the translated version a loss as to the meaning of the original name of the food.

Clothes

14. " Yalın ayaklı, şalvarı kırk yamalı,…" (p. 152)

" He was a bare-footed boy whose baggy trousers had been patched in forty places…"

(p. 144)

It is apparent that 'Şalvar' which is not familiar to the target readersip is rendered into English by the componential analysis procedure. The translator adds the brief information 'baggy' to the culture-free word 'trousers'. Since the descriptive phrase provided by the translator indicates the distinguishing components of the original word, the target readership will be able to visualize what the object looks like.

Housing and Buildings

15. "Osmanlı paşalarının, seçkinlerin, son yüzyılın zenginlerinin yaptırıp içinde yaşadığı yalılar…" (p. 54)

" The yalıs − the splendid waterside mansions built by the great Ottoman families during the 18th and 19th centuries − came to be seen." (p. 43)

It seems that the procedure used by the translator to render the culture-specific housing style in the original sentence into English is a couplet. That is to say, the translator both transfers the word, 'yalı', to the translated version and gives a full description of the transferred word. Thus, the procedures of transference and componential analysis are

combined to make the target readership visualize what the house referred as 'yalı' looks like.

16. " …Hatice Sultan'ın Defterdarburnu'ndaki sarayına ek küçük bir <u>köşk</u> yaptı."

(p. 68)

"… he built a small, ornate <u>köşk</u> for her palace in Defterdarburnu…" (p. 56

What is obvious is that the name of the culture-specific housing style in the original sentence is transferred to the English translation. The reason why the translator describes the 'yalı' in the previous example but not the 'köşk' in this example is most probably that the translator expects the target readership to infer that what is referred by köşk is a building smaller than a palace by looking at the environment of the word in the sentence. And, indeed, the translation proves to be successful enough for the target readers to visualize what the köşk looks like.

17. "… geçmişin şaşaası ve Osmanlı Batılılaşmasının banka, <u>han</u> ve devlet yapıları artık iyice yıpranıp kabuk kabuk dökülürken …" (p. 245)

"... when the last brilliant remnants of the imperial city − the banks, <u>hans</u>, and governmet buildings of Ottoman Westernisers − were collapsing all around him …" (p. 234)

Though not being a name of a house, the underlined cultural word in the original sentence falls into the category of houses, for it (han) is a name given to a special kind of building that would be used as accommodations where travellers would look for bed and food. It is obvious that the translator transfers the word 'han' to the translated version, for English does not have a corresponding word for it. Although the translator might have rendered the word by its cultural substitute 'inn' which is an old-fashioned word used to refer to a place where people can stay night, the fact that 'inn' has a meaning component not found in the word 'han', which is that the inn is a pub, seems to lead the translator not to render the word by its cultural substitute but to transfer it.

What is to be discussed is whether the translator' s decision to transfer the word to English without any descriptive phrase may impede the understanding of the reference of the word by the target readreship. It can be said that the sentence surrounding the word reveals that the 'han' is a building that is collapsed now and that is a remnant of the Ottoman Empire. However, it seems that no further information as to its function is included to the translated version, which will impede its understanding by the target readers.

18. " …harabeye dönmüş eski <u>tekke</u> binalarından…" (p. 97)

" …of the <u>dervish lodges, the tekkes</u>, that have crumbled…" (p. 85)

Similar to the previous example, the word underlined in the original sentence is a name for a building but not a house. The word is a building where religious activites were used to be held before the foundation of the Turkish Republic. It is obvious that the translator translates the word into English through the use of a couplet (transference plus componential analysis). The translator both transfers the word to English and adds the brief information that tekke is a dervish lodge, the procedure which proves to be successful in that the meaning components of the reference of the word is made explicit in the translation so as to ensure the understanding of the reference by the target readership.

19. "...kenardaki köşedeki küçük kemerleri, çeşmeleri, <u>mescitler</u> bile…" (p. 102)

" …the little arches, fountains and <u>neighbourhood mosques</u>…" (p. 91)

The underlined word in the original sentence is also religious-bound. The translator renders the word for building smaller than mosques where Muslims say their prayers into English through the procedure of componential analysis. That is to say, the translator translates the word trough a general term (mosque) plus a distinguishing component of it (neighbourhood). It can be said that the procedure adopted by the translator proves to be successful in that the meaning components of the reference of the word is made explicit in the translation so as to ensure the understanding of the reference by the target readership.

20. "Sağ tarafınızda sokak başındaki yıkıntıya (hamam) bakan köhne bir ev görürsünüz" (p. 102)

" On your right, looking out over the ruin you've just passed (the hamam), you'll see a dilapidated house." (P. 91)

The word 'hamam' which refers to a public building where Turkish people go and get clean is a culture-bound word. Thus the translator transfers the word to the translated version. However, the problem is that the target readership may be perplexed by the obscurity of the word, for 'hamam' is not known in the TL world. The translator's decision to transfer but not to render the word by the componential analysis procedure may result in meaning loss. While the original audience will be able to visulaize the scene described by the writer where there stands at one side of him a house and the other sidee a collapsed 'hamam', the target readership will visualize the same scene with a house at one side and a blank building at the other.

Transport

21. "…arabalarını çok çabuk yıprattığı gerekçesiyle dolmuş ve taksi şoförleri…"

(p. 43)

"…the city's taxi and dolmuş (shared taxi) drivers…" (p. 33)

The Turkish-culture specific transportation vehicle, 'dolmuş', is transferred to the translated version. Also, as it can be seen, the translator makes the meaning of the word explicit through the procedure of componential analysis. The translator adds the brief information that they are 'shared' to a culture-free term, 'taxi'. It is apparent that the translator's decision to render the 'dolmuş' by the procedure of a couplet proves to be successful in that the exact reference of the word is made explicit in the translation so as to ensure ultimate understanding by the target readership.

3.3.10.3. Social Culture-Work and Leisure

22. "Bir <u>imamın</u> genç karısını kaçırıp, saçlarını kestirip onu oğlan kılığında şehirde gezdiren ve büyük bir aşk yaşayan yeniçeri…" (p. 146)

"There was also a janissary who, having fallen in love with an <u>imam</u>'s wife, kidnapped her, chopped off all her hair,…" (p. 139)

The religious-bound word in the original sentence, which is a title used in Turkish to refer to prayer leaders of Islam, is transferred to English. What is obvious is that the transference is not accompanied by a descriptive phrase, for the word has already been introduced to the TL world. Thus it can be said that being a loan word, the target readership will be able to attribute proper meaning to the word.

23. " Mesela, Kanuni Sultan Süleyman'ın <u>içoğlanlarından</u> Mirialem Ahmed Ağa…"

(p. 151)

" Here is Mirialem Ahmed Ağa, one of the boys taken in for education by Süleyman the Magnificient…" (p. 144)

The word 'içoğlan' is peculiar to the Ottoman culture that is used to refer to young boys taken in for education to be employed in several positions of the state. Thus the translator renders the word into English through the componential analysis procedure. The translator adds the brief information 'taken for education' to the culture-free word 'boy'. It seems that the translator maintains the core meaning of the original culture-specific word in the translation.

24. "Çoğu <u>takacılıkla</u> işe giren…" (p. 186)

"They'd begun with fleets of <u>small wooden boats</u>…" (p. 177)

The culture-bound work 'takacılık', which is used to refer to a special kind of boat that sails along the shore and which can be mostly seen in the Black Sea Region of Turkey is

translated into English by the procedure of componential analysis. The translator adds the extra information 'small and wooden' to the culture-free word 'boat'. However, there can be traced meaning loss in the translation in that the distinguishing component of the reference of the word, which is that it sails along the shore, is not revealed in the translation.

3.3.10.4. Culture and Religion-Specific Concepts and Customs

25. "Bütün ailenin hep birlikte toplanıp şakalaşarak yemek yediği akşamları, <u>şeker ve kurban bayramlarında</u> yenen öğle yemeklerini, ve yaşım ilerledikçe her seferinde … deyip gene geldiğim yılbaşı yemeklerini … çok severdim." (p. 21)

"I would come to dread those <u>long festive lunches</u>, those endless evening celebrations, those New Years' feast when the whole family would linger after the meal… When I was little, though, I loved these meals." (p. 13)

It appears that the translator renders the name of the religious customs of Muslims which are to celebrate the holy days of 'Kurban Bayramı' and 'Şeker Bayramı' into English by the procedure of translation by a cultural substitute. The translator renders the names of the hold days into English by the word 'festival'. Although both 'Şeker and Kurban Bayramı' and 'festival' share the common meaning aspect that they all refer to a period when people celebrate a religious event, the customs in celebrating the religious events are totally different. While the Muslims celebrate the religios event of 'Şeker Bayramı' by visiting the elderly and gives candies as present whoever you visit, the Christian festival of Easter, for example, is celebrated by commemorating Christ and giving eggs made of chocolate as present to one another. What is to be noted is that it is obvious that there is traced meaning loss in the translation of the the religious events cited in the novel by the writer.

26. "…klasik İslam düşüncesinde <u>cemaatin</u> değerleriyle tartılan…" (p. 94)

"…as with all classic Islamic thinkers, was <u>the cemaat, or the community of believers…</u>" (p. 83)

The concept of 'cemaat' is not familiar to the target readership; thus the translator combines the procedures of transference and componential analysis to introduce the concept to the target readers. By adding the extra information 'the cemaat is the same as the community of beleivers' to the translation, the translator keeps the core meaning of the 'cemaat' intact.

26. " …küçük odasına <u>seccadesini</u> serip <u>namaz kılıyor</u>…" (p. 170)

"Esma Hanım rushed back to her tiny room to spread out her <u>rug</u> and <u>pray</u>…" (p. 161)

The underlined words 'seccade' and 'namaz' in the original sentence are words related to the religious activities of Islam. It is obvious that the translator renders these words by religion-free words which leads to meaning loss in that 'seccade' which is a rug used by a Muslim when s/he is performing the religious activity of 'namaz' only is not the same as 'rug' which is a piece of thick material like a small carpet that is used for covering or decorating part of a floor (Oxford Advanced Learner's Dictionary, 2001). Neither is 'namaz', which is a ritual of worship practiced by kneeling down and standing up, the same as 'pray' which is 'to speak to God, especially to give thanks or ask for help', for prayers are said at the end of 'namaz'.

27. " …Ramazanlarda <u>iftar saati</u> oruç tutanların iştahıyla beklenirdi…" (p. 173)

"…at Ramazan they awaited <u>sunset</u> with as much hunger as those keeping the fast."
(p. 164)

It can be said for certain that upon reading the original sentence above the Turkish reader will not question why people keeping fast in Ramazan have to wait the time when the sun goes down, the time which is called 'iftar saati', for s/he knows that 'iftar saati' heralds the time for breaking the fast that has been kept all day long. However, since the target reader is not familiar with this religious custom, s/he needs further information so as to make connection between 'iftar saati' and fast breaking. What is obvious is that the translator does not include any additional information that will ensure this connection.

Rather, the translator renders the underlined expression in the original sentence by the English religion-free word 'sunset' which does not point to the association between 'iftar' and fast breaking. It can be inferred then that meaning loss is traced in the translated version.

28. "Din karşısındaki bu ikili tutumun ailede en belirgin örneği <u>Kurban bayramlarıydı." (p. 176)</u>

"My family's ambivalence about religion was most evident at <u>Kurban Bayram (the Feast of Sacrifice).</u> (p. 167)

What catches our attention is that the translator uses a couplet − combination of the two procedures of transference and componential analysis − to render the religion-bound custom, 'Kurban Bayramı', into English. The translator transfers the word to English and adds the brief information 'sacrifice' to the culture-free word 'feast' so as to introduce a religion-specific custom to the TL word. And since the most important distinguishing component of the religious event is made explicit in the translation, the translation can be said to be the equivalent of the original.

29. "<u>Ezan</u>, ona benim çocukluğumdaki gibi bu mahallelere sanki kendi kendilerine sessizce yıkılmakta olan … gibi gelmiş." (p. 217)

"<u>The call to prayer</u> seemed to him, as it would later to me, addressed to … that are crumbling here in silence and solitude." (p. 206)

What can be said for certain is that the religion-bound word 'ezan' is not familiar to the target readership, for the concept of the word is not known in the TL; thus the translator renders the word into English through the procedure of componential analysis. The brief information 'prayer' is added to the culture-free word 'the call' to ensure attaining equivalence between the original sentence and its translation.

30. "…bezginlik ve keder zamanlarında bir mutsuzluk <u>türküsü</u> gibi hatırlayarak tekrarlar." (p. 298)

"… if I'm tired and depressed, the reading machine inside my head will remember every sign from every street and repeat them run together like a <u>Turkish lament</u>." (p. 288)

The underlined word 'türkü' which is used in Turkish to refer to songs that sang by folk to express love, lament and joy is specific to Turkish culture. That's why, the translator renders the word into English by the phrase 'Turkish lament', which points to the use of componential analysis procedure; the translator adds the distinguishing component of the concept, 'Turkish', to the culture-free word, 'lament'. However, the problem with the translation of 'türkü' by 'Turkish lament' is that there is traced meaning loss in the translation in that although lamenting is only one of the many functions of the Turkish folk songs, the translator seems to reduce the meaning of the word to a single meaning aspect of the word. Folk songs are not necessarily sang to express lament.

31. "<u>Görücüye çıkıp kahve sunacak mısın</u>?" (p. 315)

"So are you going to <u>meet the matchmaker when she comes for coffee</u>?" (p. 304)

Needless to say, the original sentence indicates a custom that is peculiar to the Turkish culture, the custom of which is that the family of a man who wants to get married looks for a suitable match for him, and pays visits to some other families who have daughters to find out whether the girls of the families can make a good wife. And during these visits, the daughter of the house serves Turkish coffe to the guests. It is obvious that the translator attempts to render the custom into English by a culturally equivalent matching event. However, meaning divergence in the translation is apparent, for the target readership reading the translation will not be able to sense that 'görücü' who goes to see a girl that is supposed to make a good wife for a man is not a matchmaker. Matchmaker is a person who tries to arrange marriages or relationship between others (Oxford Advanced Learner's Dictionary, 2001) while 'görücü' is a person or a group of people arranging marriages only and who are usually the relatives of the man for whom they are searching a suitable match. What else is to be noted in the translated version is that while 'coffee'-Turkish coffee- is an instrument in the original sentence, it is sensed to be the goal of the visit in the translation.

It can be inferred then that the translation above is not the equivlent of the original sentence in terms of the meaning conveyed by them.

32. "… <u>Cuma namazına giden</u> Padişah Abdülmecit'i görmek için bir gayret sarfeder."

(p. 213)

"… makes a great effort to catch sight of Sultan Abdülmecit on his way to <u>Friday prayers</u>." (p. 203)

The underlined activity which is a religion-bound activity is rendered into English by a culturally equivalent religious activity. The loss of meaning is obvious; while men have to perform the activity in the original sentence, the equivalent activity of praying can be done regardless of the gender.

3.3.10.5. Other

33. "Yağmur mevsimi geldi, şemsiyeler <u>maşallah</u> açıldı…" (p. 137)

"… the rainy season has come, and the umbrellas of the city, <u>God bless them</u>,…"

(p. 130)

It is to be noted that the expression underlined in the original sentence which essentially has a religious aspect is used in this very instance with the intention to express surprise. It seems that the translator renders the expression in the original sentence into English by a culturally equivalent language use. However, the intended meaning of the original use is not reflected in the translation in that although the original use functions to express surprise, the translation version does not. Rather the intended function of the use in the translation is to ask for God's protection. Thus, it can be inferred that there is the traslation is not the equivalent of the original sentence in terms of the meaning it conveys.

34. "… İstanbul evlerinde, denizi gören pencere, camilerdeki <u>mihrabın</u> (kiliselerde altarın, sinagoglarda tevanın) yerini almıştır …" (p. 194)

"… windows looking out onto the sea are like the <u>mihrabs</u> in mosques, the altars in Christian churches, and the tevans in synagogues …" (p. 185)

It is obvious that the translator transfers the underlined word 'mihrab' in the original sentence which is used to refer to the niche in mosques to the translated version, for it does not have equivalence in the TL. That the translator does not provide any additional information to describe the reference of the word 'mihrab' in the translation is because the surrounding of the word indicates what it is like. The target readership will most probably infer from the information in the paranthesis that just like the altar in the Christian churches and the tevans in synagogues, the mihrab is the niche in mosques. Thus, it can be said that there is not traced any meaning loss or meaning divergence in the translated version.

35. "Aklında ne var söyle sana yirmi beş <u>kuruş</u>." (p. 30)

"Tell me and I will give you twenty-five <u>kuruş</u>." (p. 21)

Being a unit of Turkish money, the word is culture-bound. Thus, the translator transfers the word to the translated version. However, the problem is that since the context of the word does not indicate any reference to the meaning of the word, the target readership may fail to recognize the object being referred by the word.

36. "Bir <u>akçe</u> elimde yoktur yalvarırım." (p. 69)

"I have been left without <u>a coin</u> to my name." (p. 59)

While the translator transfers 'kuruş' to English translation in the previous example, it is obvious that the translator renders 'akçe', which is the old name used for a small flat metal money, by its cultural equivalent. It seems that the reason why the translator transfers 'kuruş' in the previous instance but not akçe in this very instance is that what is intended by the use of 'akçe' is to express that the person does not have any money; thus the translator noticing the function of the culture-specific word 'akçe' does not transfer the word. Neither does the translator describes the word. By conveying the intended meaning

of the original sentence, the translator acheives to attain equivalence between the original and the translation.

37. "<u>Efendim</u> böyle bırakmayasınız, çok yalvarırım." (p. 69)

"<u>Your highness</u>, I emplore you not to abondon me." (p. 59)

The use of 'efendim' to show respect while addressing to a person is rendered into English through its cultural substitute, 'your highness'. It seems that the intended meaning of the original expression is maintained in the translation.

38. "… Boşver <u>allahaşkına</u> …" (p. 22)

"<u>For God's sake</u>, just stop worrying about it …" (p. 14)

The use of 'allahaşkına' to mean 'I beg you' is rendered into English by its culturally equivalent expression, which can be said to be a perfect match. What is intended by the original expression is reflected in the translation.

39. "... Ahmet Rasim'in … çocukluk ve okul anılarındaki <u>falaka</u>, daha sonraki yılların der kitaplarında Cumhuriyet ve Atatürk öncesinde kalmış kötülükler gibi sunulurdu." (p. 123)

"... Ahmet Rasim write at length about his schooldays, ...; our teachers encouraged us to read these books, perhaps to show us how lucky we were to have been spared the pre-Rebublican, pre-Atatürk era of the <u>falaka (bastinado)</u>." (p. 113)

Being a way of punishing somebody by beating the soles of the feet, the culture-specific word 'falaka' is rendered into English by a couplet. The translator both transfers the word to English and gives the cultural equivalent of the word in the translated version, which ensures that the target reader is communicated the intended meaning of the sentence.

40. "… eliyle gel işareti yapıp, beş lira verdiğini, '<u>Hakkını helal et</u>. Kimseye söyleme.'…" (p. 130)

"… he beckoned for young Ahmet to approach, and handing him five liras, he said '<u>Let's leave it at that</u>. Don't mention this to anyone.'..." (p. 122)

The culture-spefic expression 'hakkını helal et' underlined in the original sentence is used in Turkish to beg pardon from a person who has done a favour to you or to whom you have done evil unjustly. It is obvious that the translator renders the expression into English by the expression 'let's leave it at that' which is supposed to be the cultural substitute of the original expression. However, what is to be noted is that the translation of the original expression does not convey the meaning of the original expression in that while 'hakkını helal et', as it has just been discussed, is a way of begging for one's pardon; the expression 'let's leave it at that' which is provided as the equivalent of the original is used to end an argument. Thus, it will not be wrong to contend that there is traced meaning divergence in the translation.

41. "… karanlık mutfaktaki sıra sıra tencereleri, <u>cezveleri</u> tıkırdatıyor …" (p. 193)

"… the pots and <u>saucepans</u> lined up in the kitchen…" (p. 184)

Even though those who have been to Turkey and tasted Turkish coffee may know what is referred by the word 'cezve', the translator is to take into consideration the expectations of the average target reader. Thus, the translator renders the word into English by its cultural equivalent. However, it is not to be skipped without mentioning that the translation of 'cezve' by 'saucepan' points to meaning divergence in that although 'cezve' is the name of the tool that is used to cook coffee only, 'saucepan' is the name of the kitchen tool that is used for cooking anything.

42. "… <u>türbe</u> ve camilerin kulübelerini kaplayan …" (p. 135)

"… domes of all its <u>türbes (tombs)</u> and mosques …" (p. 128)

It is obvious that the translator uses a couplet to render the underlined word 'türbe' in the original sentence which is used in Islam to refer to a tomb that is built for people who are held in high esteem into English. The translator transfers the word to the translation and provides its cultural equivalent 'tomb'. It seems that the translation of the word by 'tomb' proves to be successful, for the shared meaning of both are large graves.

3.4. Equivalence at Grammatical and Textual Level

3.4.1. Word Order

Each language prescribes its users some principles as to how to constitute sentences in that language, as to how to order the elements in sentences; and language users are to comply with these prescriptions so as to get meaningful language pieces.

The word order of a language is what makes understanding possible in that language. Therefore, careful consideration should be given by the translator to find out what is acceptable in a language and what is not acceptable in terms of ordering of words.

Larson (1984) suggests that change of word order in the course of translation is welcomed when necessary.

It should be noted that English and Turkish have different word order. Thus, it is understandable that the translator reorders every single sentence in the novel according to the legitimate word order of English. However, due to spatial limitations not all but some of the sentences are cited from the novels for comparison.

1. " Annem, babam, ağabeyim, babaannem, amcalarım, halalarım, yengeler, beş katlı bir <u>apartmanın çeşitli katlarında</u> <u>yaşıyorduk</u>." (p. 17)
    Obj.   verb

"My mother, my father, my older brother, my grandmother, my uncles and my aunts −
we all <u>lived</u> on different on different floors of the same <u>five-storey apartment</u>
    <u>block</u>." (p.9) Verb   obj.

What is apparent is that the translator reorders the elements in the course of translation. While the verb in the original sentence stands at the end of the sentence, the translator puts the verb right after the subject and before the object in the translated version so that the expectations of the target readership are met.

2. "Uzun yıllar akşamları annem salonda tek başına oturup <u>babamı</u> <u>bekledi</u>." (p.
<div align="center">Obj.   verb</div>

"For many long years, my mother spent her evenings alone in the sitting room, <u>waiting</u>
<u>for my father</u>."   Verb

obj.

The object+verb combination in the original sentence is replaced by verb+object combination in the translated version, for the principles of the English language as to the ordering of the elements in a sentence requires the use of the verb before object.

3. "Her zaman <u>İstanbul'un kışını yazından</u> daha çok <u>sevdim</u>." (p. 40)
<div align="center">Obj.   verb</div>

" ... I have always <u>preferred</u> <u>the winter to the summer</u> in Istanbul." (p. 31)
<div align="center">Verb   obj.</div>

The position of the verbs and objects differs in each of the sentences above, for the word order of the two languages of Turkish and English differs. While object preceds the verb in the original sentence, the translator changes the order of the verb and object to comply with what English prescribes for the ordering of the elements in a sentence, and thus with the expectations of the target readership.

4. " Sanki İstanbul'da bir başka evde yaşayan benzerimle buluşabilmek için benim de bir başka eve gitmem gerekmişti, ama hiç <u>memnun değildim</u> <u>bu buluşmadan</u>". (p. 12)
<div align="center">Verb   obj.</div>

" It was as if I'd had to move here before I could meet my twin, but as I wanted only to return my real home, I <u>took no pleasure</u> <u>in the idea of making his acquaintance</u>." (p. 4)
<div align="center">Verb   obj</div>

As it has been discussed in chapter 2, some languages have fixed word order, while some others have more flexible word order. Having not a fixed word order, the Turkish language allows its users to change the order of the elements of an utterance to arouse a certain effect on the listener. Thus, it can be said that there is deviation in the above sentence from the standard word order of Turkish to arouse a certain effect on the reader, the deviation of which is within the limits of the language. The writer puts the object of the sentence at the end of the sentence, which is generally located before the verb. However, the translator keeps the legitimate word order of the English language. That's to say, the effect intended by the writer's play with the word order of Turkish is not reproduced in the translated version, for the change in the positions of the elements in English means violation of English grammar. Therefore, while the original audience will recognize that the writer deliberately plays with the order of the elements in the sentence, which he does to emphasize that the idea of meeting his twin soul is what used to make him experience the feeling of unsatisfaction; the target audience will fail to recognize the markedness of the sentence and thus what used to make him feel unsatisfied.

5.   " 'bacaklarını sallama oğlum, yeter ben yoruldum' derdi asker arkadaşlardan biri."
                                              Obj.   Verb   Subject   (p. 29)

"... one of my soldier friends said, 'stop swinging your legs, son, I'm tired and I've
     Subject   Verb   Object
had enough."   (p. 20)

The flexibility of the Turkish language is more apparent in the above sentence. The usual ordering of the elements of the sentence is supposed to be: "asker arkadaşlardan biri 'bacaklarını sallama' derdi"(subject+object+verb). However, the position of the elements in the sentence points to a different order, which is (object+verb+subject). In order to have attention on what his soldier friends said to him, the writer initializes the expression with the function of object. However, it seems that the limitations of the English language over the ordering of elements in a sentence leads the translator to reorder the elements, which in

turn causes the translator not to maintain the writer's intention to emphasize what one of his friends used to tell him.

6. "...sokağa çıkınca da, 'sokak' diye <u>mırıldanırdım hayranlıkla</u>." (p. 36)

" ...once outside I would <u>exclaim in amazement</u>, The street!" (p. 27)

Despite that the original sentence illustrates an acceptable deviation from the standard word order of the Turkish language to arouse a certain effect on the original audience, for the adverb which is generally positioned before the verb in a sentence is placed after the verb in this instance, the translated version adhers to what the grammar requires as to the positioning of the elements. Needless to say, the impact left on the original audience by the change in the usual order of the elements in the original sentence will not be recreated for the target readership. While the original audience will recognize the writer's point in his positioning the adverbial after the verb to be that he intends to express how much he was amazed by being in the street again, the target audience will fail to do so.

7. "Mehtaplı gecelerde, durgun denizde sandallarla toplanıp dinlenilen bir musiki faslı susup gecenin sessizliği başladığı zamanlarda, 'Hiçbir rüzgar esmezken sular bazen sanki kendi içlerinden gelen hafif bir ürperişle menevişlenirdi,' diye yazar <u>A. Ş. Hisar.</u>" (p. 60)

"On moonlit nights, when the rowing boats gathered in a stil patch of sea and the musicians fell silent, even <u>A.Ş. Hisar</u> felt them: ' When there is not a breath of wind, the waters sometimes shudder as if from inside and take on the finish of washed silk'." (p. 49)

It is obvious that the writer positions the subject 'A. Ş. Hisar' at the end of the original sentence, most probably to emphasize that who writes what is suggested in the original sentence is A. Ş. Hisar. However, the translator positions the subject of the sentence according to where the English grammar prescripes it to stand in a sentence: at the beginning of the simple sentence 'A. Ş. Hisar felt them'. It is not wrong to contend, then, that although the translator's decision to reorder the elements of a sentence according to what the grammar of the TL prescribes and to what the expectation of the target readership is as to the ordering of the elements is understandable, it is not to be missed that the impact left on the original audience will not be left on the target audience.

8. " <u>Hayat o kadar berbat olamaz</u>, diye <u>düşünürüm bazen</u>." (p. 65)

          Object   Verb

" <u>Life cannot be all that bad</u>, <u>I</u>'d <u>think from time to time</u>" (p. 54)

          Object   S.   Verb

The Turkish language allows such a various range of ways to combine elements of a sentence that it is sometimes possible to see in some intances that there is an exact match between the word order of these two languages. This is true of the sentences cited above. However, what is to be noted is that although the ordering of the elements in these sentences looks the same, the effect left on the reader by the writer's deliberate deviation from the usual word order of the elements in Turkish is not created in the translated version.

3.4.2. Tense System

Most languages in the world, if not all, regard time as an important aspect of human experience. Thus, these languages invent tense systems to identify the time of a specific event, action or situation. However, the way the languages with notion of time refers to any point in time can change tremendously. It is not a rare case that any reference to any time in any language may lack in another language. The 'present perfect tense' in English and 'miş'li geçmiş zaman' in Turkish are, indeed, good examples for the case just mentioned.

Köksal's (2005) suggested procedure is that while translating sentences with reference to present perfect tense the translator can include additional information or explanatory information in the translation in the pursuit of making the message explicit. Thus, the same procedure is to be followed by the translator in the translation of Turkish language-specific 'miş'li geçmiş zaman'; the translator can add explanatory information as to the function of the usage of 'miş'li geçmiş zaman'.

1. "Hayatım bu hüzünle savaşarak ya da onu, bütün İstanbullular gibi en sonunda benimseyerek <u>geçti</u>." (p. 15)

"I've spent my life either battling with this melancholy, or (like all Istanbullus) making it my own." (p. 6)

As it has been discussed in chapter 2, English distinguishes two past time referring tenses, the simple past tense and the present perfect tense. It is correct to use in English 'the present perfect tense' while talking about past experiences provided that the time of the experience needs not be made explicit. On the other hand, the Turkish language does not make this sort of distinction; instead the Turkish speaker uses the tense what is known as simple past tense in English to talk about events, situations happened in the past.

Comparing the sentences above, it can be said that the time reference in the original sentence is rendered into English by the present perfect tense, which has, indeed, no correspondence in Turkish. The translator, bearing in mind the need to adhere to the time-indicating traditions of the TL, replaces the tense of the original sentence by a tense that will seem more natural to the target readership.

2. "Aslında düşünmüş demeliydim. Türkçede rüyaları, masalları ve doğrudan yaşamadığımız şeyleri anlatırken kullandığımız ve çok sevdiğim miş'li geçmiş zaman beşikteyken, tekerlikli çocuk arabasındayken ya da ilk defa yürürken yaşadıklarımızı anlatmak için daha uygundur." (p. 16)

"I feel compelled to add 'or so I've been told'. In Turkish we have a special tense that allows us to distinguish hearsay from what we've seen with our own eyes; when we are relating dreams, fairy tales, or past events we could not have witnessed, we use this tense." (p. 7)

Just like English makes a distinction between the present perfect tense and the simple past tense based on whether an event, an action or a situation happened at a particular point in past; Turkish makes a distinction between di'li geçmiş zaman (past tense) which is the corresponding tense of the simple past tense of English and miş'li geçmiş zaman (past tense) which has no corresponding tense in English. The Turkish tense, 'miş'li geçmiş zaman', is used to relate events, actions or situations that the speaker has heard from someone else.

What is apparent is that the translator includes explanatory information as to the function of the 'special tense' peculiar to the Turkish language in the translation. The translator adds the information that miş'li geçmiş zaman is a special tense used in Turkish to distinguish hearsay from what we've seen with our own eyes. Thus, it can be said that the tense that has no correspondence in English is introduced to the target readership, which ensures equivalence between the original sentence and its translation.

3. " ..1934 yılında, arkasında babamla amcamın yıllarca çeşitli işlere girişip iflas ede ede bitiremeyecekleri bir servet birakarak elli iki yaşında <u>ölmüştü</u>." (p. 19)

" When he <u>died</u> in 1934 at the age of fifty-two, he left a fortune so large that may father and my uncle never managed to find their way to the end of it.." (p. 11)

The writer relates the death of his grandfather, which he did not witness but heard from his family. Thus, the writer uses the tense that distinguishes hearsay from direct witness; however, the translator relates the event through the simple past tense which is not the exact correspondence of the Turkish 'miş'li geçmiş zaman'. The translator replaces the special tense in question by a tense that exists in the TL, however, the meaning intended by the writer, which is to convey the readers that he has not seen the death of his grandfather but he knows it for his family has related it to him, is not sensed in the translation. Thus, it can be said that there is traced meaning divergence in the translation.

4. " <u>Ne demiş</u>? derdi babam önce merakla" (p. 22)

" My father would be curious to know…" (p. 14)

The procedures used by the translator to render the Turkish language-specific tense that is used to relate events, actions that are not witnessed by the speaker into English have been seen to be either addition of explanatory information as to the function of the sentence or replacement of the tense with tense that already exists in the TL. As for the procedure that is adopted by the translator in the translation of the special tense of 'miş'li geçmiş zaman' as can be seen in the original sentence, it can be said that the translator

omits the sentence containing the special tense, and conveys the core function of the usage of the tense through another usage. It will not be wrong to contend, then, that since the writer's intention is to convey the original audience that his father has not heard about what one of his uncles, Aydın, has said behind his father, thus his father asks to know; the translator's decision to render the usage by another sentence that does not include the tense but reflects the propositional meaning of the original is to be welcomed.

5. "Her zaman İstanbul'un kışını yazından daha çok <u>sevdim</u>." (p. 40)

"I <u>have always preferred</u> the winter to the summer in Istanbul." (p. 31)

What is obvious is that the simple past tense in the original sentence is rendered into English by the present perfect tense, because it is correct to use the present perfect tense in English to relate past experiences for which a particular time in the past is not to be appointed. The translator complying with the traditions of the English grammar in relating past events and bearing in mind the expectations of the target readership appears to prefer to use the present perfect tense whose usage will seem more natural to the target readership.

6. "Tepebaşı'nın, Cihangir'in, Galata, Fatih ve Zeyrek'in, bazı Boğaz köylerinin, Üsküdar'ın arka sokakları, anlatmaya <u>çalıştığım</u> bu siyah-beyaz ruhun hala gezindiği yerlerdir." (p. 44

"There are places-in Tepebaşı, Galata, Fatih and Zeyrek, a few of the villages along the Bosphorus, the back streets of Üsküdar-where the black-and-white haze <u>I have been</u> trying to describe is still in evidence." (p. 35)

Similar to the previous instance, the translator renders the simple past tense by the present perfect tense into English, for the translator knowing that it is more natural to relate a past event for which there is not appointed any particular time by using the present perfect tense feels it to be proper to replace the simple past tense in the original sentence by the present perfect tense in the translation. What is to be noted is that since the

translation does not reveal any meaning divergence or meaning loss, it can be said to be the equivalent of the original.

7. "Bizanslılar ise Fetih ile birlikte yok olmuşlardı." (p. 164)

"As for the Byzantines, they had vanished into thin air soon after the conquest, or so I'd been led to believe." (p. 155)

The writer uses the 'miş'li geçmiş zaman' to relate a historical event that he has not witnessed. What is intereseting to note is that although the English language does not specify whether a piece of information is first or second-rate, the translator seems to be successful in rendering what is suggested by the usage of the special tense into English by the additional expression that 'I'd been led to believe'. That is to say, the inherent meaning of the 'miş'li geçmiş zaman' which is to relate events that you've heard from someone else is made explicit in the translation by an additional expression that has the same inherent meaning as the tense in the original sentence even if not by a corresponding tense. Thus, it can be said that there is an exact equivalence between the original sentence and its translation.

8. "Otomobil denize uçarken şoför kapıyı açarak 'İmdat' diye bağırmış, fakat her ne sebeptense, kapıyı tekrar kapamış…" (p. 204)

"As the car was flying into the sea, the driver was reported to have opened the door and cried 'Help' but then for reasons unknown, he closed the door again and plunged into the sea…" (p. 194)

The original sentence reveals the writer's usage of the 'miş'li geçmiş zaman', for the writer relates a past event that he himself has not witnessed. It seems that the translator attempts to reproduce the same meaning the tense has added to the propositional meaning of the original sentence by rendering the tense by the expression ' to be reported' . That is to say, the inherent meaning of the 'miş'li geçmiş zaman' which is to relate events that you've heard from someone else is made explicit in the translation by an additional expression that has the same inherent meaning as the tense in the original sentence even if

not by a corresponding tense. Thus, it can be said that there is an exact equivalence between the original sentence and its translation.

3.4.3. Person Reference

3.4.3.1. Gender

While a language may choose to indicate whether the person referred by a pronoun is female or male, another one may not make such a distinction. Thus, the translator is the one who is responsible for establishing the balance between pronominal systems of these languages.

1. "Yıllar sonra aynı yaşlardaki kızımı aynı sokaklarda yürüyüşe çıkardıktan ve onun da aynı şikayetleri ettiğini işittikten ve <u>bir doktorla</u> da konuştuktan sonra, ırsi yorgunluk ve sıkıntının bacaklardaki büyüme ağrısıyla sıradan bir yorgunluk arası bir şey olduğuna kendimi inandırmaya çalışmıştım." (p. 38)

"Years later, when my daughter was the same age and we went out for walks, she would complain of remarkably similar pains; when we took her to the doctor<u>, he</u> diagnosed ordinary fatigue and growing pains." (p. 29)

English, though being not that much inclined to sort words as either feminine or masculine, still includes vocabulary items indicating gender, which is true of the third person pronouns **she** and **he** within the pronominal system of English.

As it can be noticed comparing the sentence pairs above, although the original sentence does not include any information as to the gender of the doctor mentioned by the writer, the translator uses the third person pronoun 'he' to refer to the doctor in the translated version, which is because English distinguishes two third person pronouns: 'he' to refer to a male, 'she' to refer to a female. What is to be noted is that while the translator's decision to refer to the doctor the writer talks about in his novel by the pronoun 'he' would have to been an instance of meaning divergence should it be found out that the doctor is a female,

it is still understandable why the translator has to specify the gender of the doctor, which is simply that the third person pronouns in English are gender-loaded.

2. "…bizim Esma Hanım…keder, mutluluk, korku ve öfke anlarında, hatta bazen kapıyı açarken, kaparken, bir şeyi ilk defa ya da son defa yaparken ve başka pek çok fırsatta O'nu hatırlıyor, adını anarak bir şeyler fısıldıyordu." (p. 170)

"…our Esma Hanım rushed back to her tiny room to spread out her rug and pray; every time she felt happy, sad, glad, fearful or angry, she'd remember God; whenever she opened or closed the door, did anything for the first time or the last time, she'd invoke Her name and then whisper a few other things under her breath." (p. 161)

Apparently, while the original sentence uses the gender-free third person pronoun to indicate God, the translator renders the pronoun into English by the third person pronoun 'she' which is used to refer to a female. What is to be noted is that the translator's decision to render the pronoun 'o' by 'she is not without a basis, for the writer has suggested in a sentence previous to the above one that he used to assume that God was a woman when he was a little boy. Thus, the translator being obliged to choose between 'he' or 'she' to refer to the third person pronoun 'O' in the original sentence traces back to find the appropriate pronoun, the decision of the translator which proves to be successful in conveying the exact and proper meaning of the original.

3. "İlkokulun son sınıfındayken mesela, gözüne girmekten pek hoşlandığım, bir gülümsemeyle mutlu olup, kalkan bir kaşıyla dertlendiğim-ve şimdi de pek tatsız ve otoriter olarak hatırladığım-bir öğretmenim vardı." (p. 175)

"In the last year of primary school, there was a teacher I now remember as disaggreeable and authoritarian, though at the time, it made me happy just to see her; if she smiled at me I was ecstatic and if she so much as raised an eyebrow, I was crushed."

(p. 166)

It is obvious that the gender of the teacher the writer remembers as authoritarian cannot be identified in the original sentence; however, the translator specifies the gender of the

teacher by using the third person pronoun 'she'. Since the third person pronoun in English is gender loaded, the translator has to choose between 'he' or 'she' to refer to he teacher. However, what is to be noted is that the traslator's choice as to which third person pronoun to use cannot be random.

4. "Ploiesti adlı Rome tankeri, yalısının balkonunda tevekküle gemi sayan bir <u>tanıdığımın</u> gözü önünde bir balıkçı teknesini bir dokunuşta ve her ne kadar da kısacık bir sürede ikiye bölüp batırmıştı, bunu yazmalıydım." (p. 203)

"I have also been asked to mention that an <u>acquaintance</u> of mine happened to be on the balcony of <u>his</u> yalı one night, counting ships with <u>his</u> usual resignation, when, right before <u>his</u> eyes, a fishing boat bumped into the Ploiest,…" (p. 194)

Similar to the previous examples, the translator specifies the gender of the acquaintance although the original sentence does not include any information as to the gender of the acquaintance. It seems that the translator specifies the gender of the acquaintance by using the third person pronoun 'he'. Since the reference of the acquaintance cannot be traced in the novel, for the writer does not mention the person once again; it is improper to suggest that the translation results in exact equivalence or meaning loss or meaning divergence. What can be suggested for certain is that the traslator's choice as to which third person pronoun to use cannot be random.

5. "Otomobil denize uçarken <u>şoför</u> kapıyı açarak 'İmdat' diye bağırmış, fakat her ne sebeptense, kapıyı tekrar kapamış…" (p. 204)

"As the car was flying into the sea, the driver was reported to have opened the door and cried 'Help' but then for reasons unknown, <u>he</u> closed the door again and plunged into the sea…" (p. 194)

The translator specifies the gender of the driver of the car that was flying into the sea as a male. However, what is obvious is that the original sentence does not include any information as to the gender of the driver.

6. "Hep gazete okurken hatırladığım amcam da en son evlenmiş, daha sonra yarım yüz yıl sokaktan geçenleri pencereden seyrederek içinde yaşayacağı birinci kata yengem ve piyanosuyla yerleşmişti." (p. 17)

"When my last bachelor uncle put his newspaper down long enough to get married, and his new wife moved into the first-floor apartment from which she was to spend the next half century gazing out of the window, she brought her piano with her." (p. 9)

What catches our attention in this very instance is that the tradition of the Turkish grammar not to distinguish the third person used to refer to males and the third person used to refer to females causes misunderstanding as to who does the action in the original sentence. The writer mentions both his uncle and his uncle' s wife in the original sentence, but who moved to the first-floor apartment and who would spend the next half century gazing out of the window is obvious to be his uncle. However, since it is impossible to identify the subject by merely looking at the verb 'yerleşmişti' (It is to be noted that in Turkish the verb of the sentence implicates whether the subject is first, second or third person), the translator mistakenly renders the subject of the original sentence, 'he', into English by 'she'. It can be said for certain that the mismatch between the English and the Turkish person reference system may lead to misunderstanding and thus to mistranslation, as in this instance.

3.4.3.2. Secondary Senses of Pronouns

As stated previously, words may have senses other than their dictionary meanings. Similarly, pronouns in some languages may have secondary senses. What can be said for certain is that the translator is to follow the traditions of the target language unless languages show overlap in the functions of the secondary senses of the pronouns.

7. "Bazı olayların nasıl adlandırıldığına bakarak dünyanın neresinde, Doğu'da mı, Batı'da mı olduğumuzu çıkarabiliriz." (p. 165)

"You can tell whether you're standing in the East or in the West, just by the way people refer to certain historical events." (p. 156)

Upon reading the original sentence above the Turkish reader will recognize that by 'we' the writer means 'you'. Therefore, the translator's decision to render the pronoun 'we' by 'you' in the original sentence proves to be right, for the secondary sense of the inclusive 'we' is 'you'.

8. " ...Nasılsın bakalım Utrillo?..." (p. 255)

"So how are we doing today, Utrillo?" (p. 244)

In English, the secondary sense of the first person plural 'we' is 'you (Larson, 1984). Thus, the translator seems to decide to use the secondary sense of the first person plural. And since the decision of the translator to render 'you' by 'we' in the translated version does not lead to any meaning loss or meaning divergence, it can be said for certain that there is exact equivalence between the original sentence and its translation.

3.4.4. Plurality

Although Turkish makes any noun plural by simply adding the plural marker 'ler/lar' on the basis that plurality is valid for any noun; English makes a distinction between countable and uncountable nouns, thus only countable nouns can be in the plural form. Furthermore, Turkish nouns that are plural do not have a plural mark ending if they occur with number quantifiers; however, English plural nouns occuring together with number quantifiers have the ending 's'. It is to be noted that the translator is to bear in mind the traditions of the languages of Turkish and English in translating between these languages. What the review on the literature of translation has revealed as to the most appropriate procedure to be adopted in the translation of plural language items is that the translator has to bear in mind the grammatical choice of the target language; and s/he is to follow the traditions of the target language even if the source language system does not share these traditions.

1. "Ben doğmadan <u>yüz iki yıl</u> önce İstanbul'a geldiğinde şehrin kalabalığı ve değişikliğinden etkilenen Flaubert, bir mektubunda Constantinopolis'in yüz yıl sonra dünyanın başkenti olacağını yazmıştı." (p. 14)

"Flaubert, who visited Istanbul <u>a hundred and two years</u> before my birth, was struck by the variety of life in its teeming streets; in one of his letters he predicted that in a century's time it would be the capital of the world." (p. 6)

While the noun 'yıl' quantified by the number 'yüz iki' in the original sentence does not have the plural ending that is to be added to the nouns referring more than one thing provided that the noun does not have a number quantifier before it, the translator renders the noun into English by adding the English plural ending '-s' to it. The translator's decision to render the Turkish phrase 'yüz iki yıl' by 'a hundred and two years' indicates that the translator takes into consideration the grammatical choices of the TL in making nouns plural, and thus the expectations of the target readership, which ensures that there is equivalence between the original sentence and its translation.

2. "Gezegenimizde, <u>iki gün</u> önce İtalya'da Stambolini Yanardağı'nın birdenbire püskürtmeye başladığı alevlerden ve <u>küllerden</u> başka sarsıcı bir şey yoktu." (p. 15)

"Aside from the Strombolini Volcano's having suddenly begun to spew flames and <u>ash two days</u> earlier…" (p. 7)

The mismatch between English and Turkish in terms of the way they make nouns plural can be revealed through the comparison of the two sentences cited above. Similar to the previous example, while the noun 'gün' quantified by the number 'iki' in the original sentence does not have the plural ending, the translator renders the noun 'day' into English by adding the English plural ending '-s' to it, 'two days'.

The comparison of these two sentences also reveals that while in Turkish it is correct to make the noun 'kül' (ash) plural by adding the tag 'ler' to it, the English language does not allow for this usage, for ash is an uncountable noun. In English uncountable nouns do not take the plural ending. What is obvious is that the translator deals with the problem stemming from the differences between English and Turkish in the course of making nouns plural by conforming to the traditions of the TL. Needless to say, only if the translator does so can there be equivalence between the original sentence and its translation.

3. "Dedem 1930'larda yeni Türkiye Cumhuriyeti'nin büyük <u>paralar</u> harcadığı demiryolu inşaatlarından çok kazanmış,…" (p. 19)

"Having made a great deal of <u>money</u> during the early 1930s, when the new Turkish Republic was inventing heavily in railroadbuilding,…" (p. 11)

Although it is possible to say in Turkish 'paralar' (*moneys), the plural form of the noun 'money' is not acceptable in English, for 'money' is an uncountable noun. That's why the translator renders the word 'paralar' (*moneys) into English by the singular form of the word 'money'. It is to be noted that the translation of the word 'paralar' by 'money' indicates that the translator uses the singular form of the word. However, this does not mean that the plurality suggested by the tag 'ler' added to the word in the original sentence is not reflected in the translation, for the translation reflects the same meaning by the use of 'a great deal of money'.

4. "….hepsini tek tek yüzlerce <u>kere</u> seyretmiş olmama rağmen, o kalabalık salona her girişimde yeniden bakmaya başlardım." (p. 20)

"…although I had looked at each one hundreds of <u>times</u>, I could never go into that cluttered room without examining all of them again." (p. 13)

What is apparent is that although the noun 'kere' (time) is not in its plural form in the original sentence, it is rendered by a plural noun in the translated version, for in English it is obligatory to use the countable noun referring to things more than one in its plural form, which indicates again that the translator makes the noun plural according to the traditions of the TL.

5. "Cumhuriyet döneminin yeni <u>zenginleri</u> Osmanlı paşaları kadar güçlü olmadıkları ve Taksim çevresindeki semtlerde, uzaktan Boğaz'a bakan apartman katlarında otururlarsa…" (p. 64)

"Because <u>the rich</u> of the Republican era were not as powerful as the Ottoman pashas and because they felt more Western sitting in their apartments in the neighbourhoods…"

<div align="right">(p. 52)</div>

The sentences cited above reveal another difference between English and Turkish in terms of the way they make nouns plural. While the Turkish noun 'zengin' is made plural through the addition of the plural marker 'ler' to the nouns, the English language fulfills the same function through an English language-specific usage. The translator uses the definite article 'the' with 'rich' to refer to 'rich people'. It will not be improper to suggest that as long as the meaning is kept in the translation, the translator's decision to render a language item according to what the TL prescribes and what the target readership expects to see is to be welcomed.

6. "DÖRT HÜZÜNLÜ <u>YAZAR</u>" (p. 108)

"FOUR LONELY MELANCHOLIC <u>WRITERS</u>" (p. 97)

What is apparent is that although the noun 'yazar' (writer) is not in its plural form in the original sentence, it is rendered by a plural noun in the translated version, for in English it is obligatory to use the countable noun referring to things more than one in its plural form. And since there is not traced any meaning loss or meaning divergence in the translation, it can be said that there is equivalence between the original and its translation in terms of meaning if not form.

7. "Boğaz plajlarından, Boğaz'da yüzmenin <u>zevkler</u>inden, tek tek kapanan,…" (p. 65)

"...the beaches along the Bosphorus where my father would take us to swim, the <u>pleasure</u> of swimming…" (p. 54)

Since English makes distinction between countable and uncountable nouns, and since uncountable nouns are not made plural, and since 'zevk' (pleasure) is an uncountable noun; the translator renders the plural noun in the original sentence into English by a noun that is

free of plurality marker. And since there is not traced any meaning loss or meaning divergence in the translation, it can be said that there is equivalence between the original and its translation in terms of meaning if not form.

8. "Şu duvardaki resmi babanla evlendiğimizde <u>Nerminler</u> hediye ettiler bize." (p. 343)

" That painting on the wall over there-<u>Nermin and Ali</u> gave it to us as a wedding present." (p. 332)

Despite the differences between the ways Turkish and English makes nouns plural, what is common in both is the principle that the plural marker is not added to proper nouns. However contradictory this conclusion may seem upon seeing the usage in the original sentence- the Turkish plural marker 'ler' is added to a proper noun- this fact cannot be questioned. In effect, the addition of the Turkish plural marker 'ler' to the proper noun points to a secondary function of the marker. By adding the plural marker to the proper noun, the writer does not suggest that there are more than one Nermin; rather, the writer refers to Nermin and her family. However, since English plural marker does not have a secondary function as the Turkish one, the translator makes it explicit who is referred by 'Nerminler'.

3.4.5. Shifts

Not infrequently, the translator may decide to change the linguitic structure of the SL in the course of translation so as to ensure that the text sounds natural to the target readers (Hatim, 2001).

3.4.5.1. Voice Change

Baker (1992) defines voice change as "changing the syntactic form of the verb to achieve a different sequence of elements" (p. 167).

1. "Beni ise Cihagir'e teyzemin evine <u>yollamışlardı</u>." (p. 11)

"But I <u>would be sent</u> to stay with my aunt in Cihangir." (p. 3)

The active construction in the original sentence is replaced by the passive construction in the translated version. The reason why the voice is changed is that it is not made explicit in the original sentence who has sent the writer to stay with his aunt. Thus, the translator replaces the active by passive construction so as to avoid stating the subject of the sentence. What is to be noted is that since the thing to be emphasized in the original sentence is who is sent where, the translator's decision to avoid stating the subject of the sentence by turning the active construction into passive construction is to be welcomed.

2. "Ben <u>doğduğumda</u> İstanbul, dünyadaki görece yeri bakımından iki bin yıllık tarihinin…" (p. 14)

"…the city into which <u>I was born</u> was poorer…than it had ever been its two-thousand-year history." (p. 6)

While it is possible to hear a Turkish speaker to tell her/his birth year by using an active construction like '1983'te doğdum', this usage is not acceptable in English, for anyone knows that our mothers bore us and so we were born by our mothers. Thus, the translator replaces the active construction in the original sentence by the passive construction. It will not be wrong to suggest that turning the active construction in the original sentence to passive construction in the course of translation leads to meaning loss, for even if the Turkish speaker says '1983'te doğdum' s/he knows that it was her/his mother who bore her/him. That is to say, the Turkish speaker expresses her/his event of being born by an active construction despite that s/he knows the event is to be expressed by a passive costruction. Therefore, it can be said that there is concensus between English and Turkish over that 'one can be born' despite that the way these languages express this event differs at surface structure.

3. "Hiç biri <u>çalınmayan</u> bu piyanolar bende hüzün ve kasvet uyandırırdı." (p. 17)

"No one ever played on this one or any of the others, and this may be why they made me feel so sad." (p. 9)

It is obvious that the passive construction in the original sentence is replaced by the active construction in the translated version. However, it is to be noted that the voice change in the original sentence in the course of translation does not lead to meaning loss or meaning divergence. The thing to be emphasized in the original sentence is that the pianos were not used to be played. Similarly, the thing to be emphasized in the translation is again that no one ever played the pianos. Since both the original sentence and its translation makes the same emphasis, they can be considered to be equivalent pairs in terms of meaning if not form.

4. "… yıkamadan yeme derdi hemen annem…" (p. 31)

"Don't eat until it is washed, my mother would tell me." (p. 21)

It seems that the active construction in the original sentence is replaced by the passive construction in the translated version. However, since both sentences indicate the same point in that both sentences emphasize that the apple was washed, and since who does the washing is not of great importance in sentences, they can be said to be equivalent pairs.

5. "…artık bir Batılı kafasına sahip olduğu için-büyük umutlar bağlandı ve aynı nedenlerle de-…" (p. 34)

"…people expected a great deal from this pasha, simply because he was more a Westerner than an Ottoman or Turk." (p. 25)

It appears that the passive construction in the original sentence is replaced by the active construction in the translated version. Although the sentences are not equivalent in terms of their form, they are equivalent in terms of the meaning they convey in that both sentences dwell upon that there is a great expectation that the pasha will be useful for the country's future. What is of minor importance in the original sentence is who expects that the pasha will be successful, which can be inferred from the writer's usage of passive construction to

avoid stating the subject of the sentence. Similarly, the translator avoids to state who expects a great deal from pasha by placing a general word in the subject position.

6.   "Yol boyunca uğradığımız bir başka dükkan <u>Yakup ile Vasil'in işlettikleri</u> küçük tütüncü, dergici ve kırtasiyeci dükkanıydı,…" (p. 38)

"Next, there was a small tobacconistcum-stationery newspaper shop <u>run by Yakup and Vasil,..</u>" (p. 29)

As it is apparent, the active construction in the original sentence is replaced by the passive construction in the translated version. The reason why the translator changes the voice in the course of translation is that the passive construction is used in a relative clause in the translation. The translator defines 'the shop' by the relative clause ' that is run by Yakup and Vasil'. It seems that passive construction within the relative clause in the translation will sound more natural to the target readership in this very instance. Thus, the translator' s decision to change the voice of a sentence to make it fit into a relative clause and to make it more natural for the target readership is to be welcomed provided that there is not traced in the translation any meaning loss or meaning divergence. And it can be said for certain that what is suggested in the original sentence is reflected in the translation without any loss or divergence. The core meaning of the original clause 'Yakup and Vasil run a shop' is the same as that of the translation 'the shop run by Yakup and Vasil'.

7.   "...<u>İstanbul'da geçen</u> elle çizilmiş siyah-beyaz romanları okumaktan zevk alırım."

(p. 44)

"…I am captivated by the line drawings of more Western travellers like Le Corbusier, and any <u>book set in Istanbul</u> with black-and–white illustrations." (p. 34)

Similar to the previous example, the active construction in the original sentence is replaced by a passive construction in the translated version. The motive behind the change of the voice is the same as that of the previous instance; the clause 'Istanbul'da geçen romanları' is rendered into English by 'the book that was set Istanbul'.

8. "…okul kitaplarına İstanbul'un geçmiş manzaraları gerektiğinde Batılı seyyahların, ressamların siyah-beyazlaştırılan gravürleri <u>kullanıldı</u>." (p. 50)

"...when ... schoolbooks need a image of old Istanbul, <u>they use</u> the black-and-white engravings produced by Western travellers and artists." (p. 40)

It appears that the passive construction in the original sentence is replaced by the active construction in the translated version. Since what used the engravings produced by the Western artists is explicit in the original sentence, the translator does not have to make a guess as to the subject of the sentence; and since the active construction will sound more natural to the target readership in the instance where the subject of the sentence is explicit, the translator makes a change in the voice, which does not lead to any meaning loss or meaning divergence. The core meaning of the original sentence is the same as that of the translation.

9. "...çocuk doktoru Alber ilk ateşli geceler geçtikten sonra, ağabeyimle benim tedavi için bir süreliğine her gün Boğaz'a <u>götürülmemiz</u> gerektiğini söylemişti." (p. 53)

"Dr Alber instructed <u>my mother to take us</u> to the Bosphorus for fresh air once a day."
(p. 42)

What is obvious is that the passive construction in the original sentence is replaced by the active construction in the translated version. It is to be noted that because of the usage of the passive construction in the original sentence who will take the writer and his brother to the Bosphorus is not obvious. However, the translator makes it explicit in the translation that the writer's mother would take the children to the Bosphorus by changing the voice to active. Needless to say, the translator does not make a guess as to the subject of the sentence, rather she concludes this from the novel for the writer tells here and there in the novel about the trips to the Bosphorus with his mother and brother. Since there is not any meaning loss or meaning divergence, the translator's decision to make a change in the voice so as to make the translation sound more natural to the target readership is to be welcomed.

10. "Rumelihisarı vapur iskelesine geldiğimizde annem iskelenin hemen öte yanında, yarısı parke yol, yarısı da kaldırım olan ve bir küçük kahvenin <u>işgal ettiği</u> bir yeri işaret ederek,…" (p. 62)

"When we reached the Rumelihisarı ferry station, my mother would point out a cobblestone road and a stretch of pavement now <u>occupied by a small coffeehouse."</u> (p. 51)

The active construction in the original sentence is replaced by the passive construction in the translated version. Yet the change in the voice does not lead to any meaning loss or meaning divergence.

11. "Babamızın ne için yok olduğu konusunda bir <u>açıklama yapılmaz</u>, bunun ne zaman sona ereceği hakkında bize bilgi verilmezdi." (p. 80)

"<u>No one ever explained</u> why our father wasn't with us, and neither did anyone tell us when to expect his return." (p. 68)

The passive construction in the original sentence is replaced by the active construction in the translated version. However, the change in the voice does not lead to any meaning loss or meaning divergence. Just like the writer uses a passive construction so as not to make it explicit who did not provide any explanation as to the disappearance of his father, the translator places 'no one' to the subject position in the translation, which does not make it explicit who did not provide the explanation, either.

12. "Bu bakımdan Koçu, Nietzche'nin Hayat için Tarihin Faydaları ve Zararları'nda anlattığı, geçmişin ayrıntılarına takılarak kendi şehrinin tarihini, kendi benliğinin tarihine çeviren 'güçsüz' tarihçiye <u>benzetilebilir</u>." (p. 160)

"In this sense, <u>Koçu resembles</u> the 'powerless historian' in Nietzsche's essay, 'On the Uses and Abuses of History'-honing in on historic details to change the history of his city into the history of himself." (p. 151)

It is obvious that the passive construction in the original sentence is replaced by the active construction in the translated version. The writer having the intention to underline that Koçu resembles the powerless historian avoids stating who suggests the similarity, which he does through the usage of passive construction. As for the translator's decision to change the voice of the sentence in the tranlation is based on the fact that the English verb 'to resemble' has the inherent meaning that is attempted to be suggested by the writer through the usage of the passive construction in the original sentence. That is to say, the verb 'resemble' is used when a similarity is to be established between two people, two objects, two events, and so on; and when who establishes the similarity is of minor importance. It will not be wrong to contend, then, that although the original sentence and its translation are not equal in terms of their construction, for the original has passive and the translation active construction; the two sentences have exact equivalence in terms of the meaning they communicate.

13. " Eski İstanbul hamamlarının erkekler kısmının kapısında hamamda <u>yıkananların</u> delik ayakkabılarını, eşyalarını onaran birer eskici olduğunu araştırmacı arkadaşım okumuş mu diye bir sorarım ben." (p. 161)

" With a smile I ask my researcher friend if he's read that in the old hamams, in front of doors to the male sections there were a number of junk pedlars who <u>washed</u> the perforated shoes and mended clothes?" (p. 152)

It can be said for certain that what the original readers will understand reading the original sentence will be different from what will be understood by the target readers upon reading the translation, for the passive construction in the original sentence is interpreted incorrectly by the translator. It is obvious in the original sentence that what the junk dealers did to the torn shoes of the people being washed in the hamam was to mend them not to wash. To put it another way, what was washed were not the shoes of the people being washed in the hamam but the people themselves. However, it seems that the translator interprets the clause 'yıkananların delik ayakkabıları' (the torn shoes of those who were being washed) as 'yıkanan delik ayakkabılar' (the washed torn shoes), for she renders the original passive clause into English by the active clause 'junk pedlars who washed the

perforated shoes', which indicates that the misinterpretation of the passive construction by the translator leads to mening divergence in the translation.

3.4.5.2. Change of Verb

"This entails to change the verb in the source text altogether and replace it with another one that has a similar meaning" (Baker, 1992, p. 168).

1. "…televizyonu içerideki sofa benzeri bir odaya yerleştirip müze salonunun kilitli kapısını ancak bayramlarda ya da çok özel konuklar için açan eski ailelere rastladığımı hatırlıyorum." (p. 18)

"...you still hear of old families that put their televisions in their central hallways, locking up their museum sitting rooms and opening them only for holidays or special guests." (p. 10)

It is easy to notice that the verb that is changed in the course of translation is 'yerleştirmek' (to place), which is replaced by the English verb 'to put'. What can be said as to the equivalence between these to verbs is that 'to put' conveys exactly the same meaning as the original verb 'place'. Thus, it can be said that there is not traced any meaning loss or meaning divergence in the translation.

2. "Hediye annemin çantasına girer girmez eve dönme isteği içimde kıpırdanmaya başlardı." (p. 38)

"As soon as she put the present into her handbag, I' d be seized by an impatience to go home." (p. 29)

It seems that the changed verb in this instance is the underlined verb 'girmek' (to enter) in the original sentence, which is replaced by the verb 'put'. It is to be noted that the review on the literature of translation has revealed that as far as the verb change in the course of translation is concerned, it is to be welcomed that the translator may play with

the structure of the original sentence. It seems that the translator has tapped this option, for the translator designates the writer's mother for the subject of the sentence despite that it is the present that occupies the subject position. However, since the main concern in the translation is to avoid meaning loss or meaning divergence and to convey the core meaning of the original, and since the translator manages to keep intact the meaning of the original in the translation; the translation above can be said to prove to be successful.

3. "İstanbul'un ruhu ve gücü Boğaz'dan <u>gelir</u>." (p. 54)

"Istanbul <u>draws</u> its strength from Bosphorus." (p. 43)

Similar to the previous instances, the comparison of the original sentence and its translation points to a change of a verb by the translator. The underlined verb 'gelir' (to come) in the original sentence is changed by the translator and the verb is replaced by the English verb 'to draw'. What is to be noted is that there is exact equivalence between the verbs in terms of the meaning they convey. And the translator seems to adjust the structure of the sentence in order to attain the equivalence. That is to say, while the writer designates the strength of Istanbul for the subject of the original sentence, the translator designates the city

Istanbul itself for the subject position. However, since the main concern in the translation is to avoid meaning loss or meaning divergence and to convey the core meaning of the original, and since the translator manages to keep intact the meaning of the original in the translation; the translation above can be said to prove to be successful.

4. "Şehrin içinde gezinen bu su parçası, Amsterdam'ın, Venedik'in kanallarıyla ya da Paris veya Roma'yı ikiye ayıran nehirle <u>karşılaştırılamaz</u>." (p. 57)

"This waterway that passes through the centre of the city is not to be <u>confused</u> with the canals of Amsterdam or Venice or the rivers that divide Paris and Rome in two…" (p. 45)

It is obvious that the underlined verb 'karşılaştırmak' (to compare) in the original sentence is changed by the translator. The verb is replaced by the verb 'confused' in the translation. It is to be noted that the intended meaning of the original verb 'to compare' is

that the Bosphorus is different from the canals of Amsterdam and Venice, for it adds to the beauty of the city more than does the canals and rivers of other cities. However, it seems to me that the same meaning cannot be sensed reading the translation in that the verb 'to confuse' has the inherent meaning that 'Although X resembles Y, they are, indeed, different'; and thus does not necessarily indicate any superiority. Thus, there is traced meaning loss in the translation.

5. "Boğaz manzaralarını konu edinen bütün Batılı ressamlar içerisinde görmenin ve seyretmenin zevklerini bana en çok tattıranı ve bana en inandırıcı <u>geleni</u> Melling'dir." (p. 66)

"Of all the Western artists who painted the Bosphorus, it's Melling I <u>find </u>the most nuanced and convincing." (p. 55)

The underlined verb 'gelen' (to seem) in the original sentence is changed by the translator, and the verb is replaced by the verb 'find'. Although the forms of the verbs are different, they convey exactly the same meaning. What is suggested by the expression 'Melling seems to be the most convincing' is the same as that is suggested by the expression 'I find Melling the most convincing'. However, it is not to be skipped without mentioning that the translator is to change the structure of the original sentence in the course of translation so as to attain equivalence between the verbs in terms of their meaning; the subject of the original sentence is 'Melling' while it is 'me' in the translation.

6. "Napolyon'un Mısır seferi haberinin İstanbul'a <u>geldiği</u>, saray çevresinde Fransız karşıtı bir öfke oluştuğu günlerde…" (p. 69)

"After news of Napoleon's Egyptian campaign <u>reached</u> the city, there was a great deal of anti-French sentiment in palace circles…" (p. 57)

The underlined verb 'gelmek' (to arrive) in the original sentence is changed by the translator, and the verb is replaced by the verb 'to reach'. However, it can be said for certain that there is not traced any meaning loss or meaning divergence in the translation, for both sentences suggest that the news reached the city. And it seems that the translator

does not have to change the structure of the sentence in order to attain equivalence between the verbs.

7. "…genç ve güzel delikanlıları seven gazeteci-tarihçinin Beyoğlu'nun bir arka sokağındaki güzel gazeteci çocuktan, içinde romancı Tanpınar'ın bir makalesi olan bir gazete <u>alacağını</u> hayal ederdim." (p. 109)

"The historian journalist was known to have a soft spot for beautiful youths, so I would imagine a lovely young paperboy <u>selling</u> him a newspaper in which Tanpınar the novelist had an article." (p. 98)

The underlined verb 'almak' (to buy) in the original sentence is changed by the translator; the verb is replaced by the verb 'sell', which describes the event from a different perspective but for the same conclusion. In both sentences what is suggested is that there is a paperboy selling newspaper in the back streets of Istanbul and there comes the historian journalist to buy a newspaper from the boy. It will not be improper to suggest, then, that there is not traced any meaning loss or meanining divergence in the translation.

8. "Dedemin iyi bir servet yaptıktan sonra erkenden kan kanserinden ölüvermesi babaannemi bir büyük ailenin 'patronu' durumuna <u>getirmişti.</u>" (p. 115)

"After my grandmother had made a large fortune and died of leukaemia, my grandmother <u>became</u> the 'boss' of our large family." (p. 105)

The underlined verb 'getirmek' (to exalt) in the original sentence is changed by the translator; the verb is replaced by the verb 'to become', which describes the event from a different perspective. What is suggested by the expression 'upon my grandfather's death the rest of the family exalted my grandmother to the head of the family' is the same as that is suggested by the expression 'upon my grandfather's death my grandmother became the boss of our large family'. Although the structure of the original sentence needs to be changed slightly to use the verb 'become' in the translation, the idea of which is generally not favored by the translators; as far as the equivalence is concerned, the translator's decision to sacrifice formal equivalence to attain pragmatic equivalence is to be welcomed.

9. "…pek çok mahallede bekçi sopası işitilmediğine dair şehir mektupçunuza şikayetler <u>geliyor</u>." (p. 136)

"Your city correspondent has <u>recieved</u> many complaints about…; in many of our neighbourhoods, the sound of the watchman's club is rarely heard." (p. 129)

The underlined verb ' gelmek' (to reach) in the original sentence is changed by the translator; the verb is replaced by the verb 'recieve', which describes the event from a different perspective. The suggested meaning of the original sentence that ' many complaints have reached the city correspondent' is the same as that of the translation 'the city correspondent has recieved many complaints'. And since the ultimate goal of the translator is to maintain the meaning of the original sentence in the translation, and since the translator seems to manage to convey the meaning the original verb 'to reach' carries in the translation; the translation of the original sentence in this instance can be said to prove to be successful.

10. "Ama daha arkada, modernlik ile Osmanlı uygarlığı arasında <u>bölünmüş</u> İstanbul'un hiçbir sınıflamaya, hiçbir disipline sığmayan…" (p. 161)

"...an Istanbul <u>caught</u> between modernity and Ottoman culture, one that refuses to classify or in any way discipline the anarchic strangeness." (p. 152)

The underlined verb 'bölünmek' (to be divided) in the original sentence is changed by the translator; the verb is replaced by the verb 'catch'. What can be said for certain is that the meaning conveyed by the original verb 'to be divided' which is 'to have reflections of both modernity and the culture of the Ottoman' is kept intact in the translation by the use of the verb 'to be caught' which has the same core meaning that 'Istanbul reflects both modernity and traditional culture'.

11. "Osmanlı'nın son döneminde vezirlik yapan paşa babasından <u>kalan</u> pek çok mal mülk iyi rant getirdiği için…" (p. 182)

"...a chic avuncular man who had <u>inherited</u> a great deal of property from his father (a vizier in the last years of the Ottoman Empire)…" (p. 173)

The underlined verb 'kalmak' (to be left) in the original sentence is changed by the translator; the verb is replaced by the verb 'inherit', which describes the same idea from different perspectives but with the same conclusion. If there is left some fortune for somebody, this means that s/he inherits some fortune. As it can be seen, there is not traced any meaning loss or meaning divergence in the translation.

3.4.5.3. Nominalization

Baker (1992) describes nominalization as a procedure 'involving replacement of a verbal form with a nominal one' (p. 169). The use of the nominalization procedure may be obligatory while translating into or from some languages such as the Indo-European languages, or it may be used for the search for the ideal translation.

1.   "Hayata bir anlam verme merakı olan herkes ömründe en azından bir kere <u>doğduğu</u> konum ve zamanın anlamını da sorgular." (p. 15)

"At least once in a lifetime, self-reflection leads us to examine the circumstances of our <u>birth</u>." (p. 6)

What is apparent is that the translator replaces the verb 'doğmak' (to be born) by the nominal form 'birth' in the translated version, for the point intended by the writer can be best reflected by the translation of the original verb by its nominal form. It can be said for certain that the translator's decision to nominalize the verb in the original sentence does not lead to any meaning loss or meaning divergence, rather it ensures exact equivalence between the original and its translation.

2. "Ağabeyim evde 'Öğretmenim, öğretmenim' diye hevesle <u>sözünü ettiği</u> için, tıpkı insanın bir dadısı olması gibi…" (p. 37)

"All my brother's excited <u>talk</u> at home about 'my teacher, my teacher' had led me to imagine that, just every child has his own nanny…" (p. 28)

The verb 'sözünü etmek' (to talk about) is replaced by the nominal form of the verb in the translated version for simply the reasons of idealism and naturalness. What the writer suggests in the original sentence is that 'his brother used to talk so much about his teacher at home that he began to suppose that each student had a nanny at school', from which it is easy to notice that the reason why he began to suppose that each student had a nanny at school is his brother' constant talk about his teacher. Thus, the translator noticing the cause-effect relationship decides to place the statement inferred to be the cause into the subject position, which she does by converting the verb 'to talk' to noun. It can be said for certain that there is exact equivalence between the original sentence and its translation in terms of the meaning they convey.

3. "Böyle bir gizli ahlak yoktur elbette, ama bir alçakgönüllülük ahlakını <u>öneren</u> yoğun bir hüzün duygusu vardır." (p. 49)

"They have not –but there is in their dense melancholy a <u>suggestion</u> of modesty."

(p. 39)

The verb 'önermek' (to suggest) in the original sentence is replaced by the nominal form of the verb, 'suggestion', in the translated version. And it is exciting to notice that there is perfect equivalence between the original and its translation in terms of the meaning they convey. Although the translator might have rendered the verb 'önermek' (to suggest) into English by the verb 'to suggest', the translator seems to decide to render the verb by its nominal form for simply the reasons of idealism and naturalness. In fact, the translation conveys the core meaning meaning of the original sentence with a few words but with equal effect.

4. "...şehir, günlük hayatın yaşandığı bir yer olarak değil, bir resmi geçit sahnesi ya da sanki bütün film boyunca aynı noktaya <u>odaklanan</u> bir kameranın görebildiği bir köşe olarak resmedildi." (p. 50)

"...the city was not a place where people lived but an official gallery, viewed through a lens whose <u>focus </u>never changed." (p. 40)

The verb 'odaklanmak' (to focus) in the original sentence is replaced by the nominal form of the verb, 'focus', in the translated version, which proves to be successful in conveying the core meaning of the original. The meaning expressed in the original sentence that the lens of the camera focused on the same spot through the film is maintained in the translation by the statement 'a lens whose focus never changed' despite that the verb 'to focus' is converted to a noun. As far as the instance cited above is concerned, it can be suggested that there is not traced any meaning loss or meaning divergence stemming from the translator's decision to nominalize the original verb.

5. "Oysa şehir başlangıçta Boğaz'ı fazla <u>önemsememiş</u>…" (p. 54)

"But in earler times, no one gave it much <u>importance</u>…" (p. 43)

It should be noted that the translator's decision to make the verb nominal in the original sentence above is not for reasons of ideal translation but for the reason that the verb 'önemsemek' (to give importance) is expressed through a noun in English. As it has been discussed in chapter 2, since each language has its own division of the lexicon into classes such as nouns, verbs, adjectives (Larson, 1984), the translator is to provide the lexical class of a noun or a verb as determined by the TL in translating into the TL. Whatever motive underlies the translator's decision to change the verb to a noun in the original sentence, what is of major importance is that there is not traced any meaning loss or meaning divergence in the translation.

6. "…adlı kitabının yarım boy edisyonunun bir tıpkıbasımını yayımcı-şair-eniştem Şevket Rado 1969'da basmış, içimdeki resim ateşinin alev alev yandığı günlerde bize <u>hediye etmişti</u>." (p. 66)

"…in 1969 my uncle Şevket Rado, a poet and Publisher, brought out a half-sized fascimile edition, and because my heart was then ablaze with a passion for painting, he gave us a copy of as <u>a present</u>." (p. 55)

The verb 'hediye etmek' (to present) in the original sentence is replaced by the nominal form of the verb, ' present', in the translated version. It seems that the motive underlying the translator's decision to use the nominal form of the verb 'to present' is simply that the translator wants to ensure that the translation sounds natural to the target readership. And since the nominal form of the verb does not lead to any meaning loss or meaning divergence, the translation can be said to be the equivalent of the original.

7. " …<u>güneş battıktan</u> sonra tek bir kadın göremeyeceğin caddelerden,…" (p. 97)

"…of the avenues where you never see a woman alone after <u>sunset</u>…" (p. 86)

The event described by the underlined verb in the original sentence is expressed by a noun in the translated version not because the TL does not have a corresponding verb that describes the event of sunset but because the description of the event by a noun will sound more natural to the target readership in this instance. And since the nominal form of the verb does not lead to any meaning loss or meaning divergence, the translation can be said to be the equivalent of the original.

8. "...yıllardır unuttuğum bir kalemi, bir bilyayı ya da hatırası kıymetli kayıp bir oyuncak arabayı bulmak <u>teselli olurdu</u>." (p. 189)

"…the only <u>consolation</u> being that I might find a long-lost pencil, a marble, or a dear toy of great sentimental value…" (p. 180)

The phrase 'teselli olmak' (to console) in the original sentence is replaced by the nominal form of the verb, ' consolidation', in the translated version. What is to be noted is that although the translator might have rendered the phrase 'teselli olmak' into English by the one-word verb 'to console', she seems to prefer to use the nominal form of the verb in the translation. However, since the nominal form of the verb does not lead to any meaning

loss or meaning divergence, the translator's decision to nominalize the verb is to be welcomed.

9. "Resimlerini bitirmek için kullandığım gemi dumanlarının biçimlerine dikkat ettiği ve onları Duygusal Eğitim adlı romanının açılış cümlesinde <u>tasvir ettiği</u> için Flaubert'i çok severim." (p. 267)

"In the opening lines of A Sentimental Education, Flaubert gives a beautiful <u>description</u> of smoke changing shape, and that is one of the reasons I love him." (p. 256)

The phrase 'tasvir etmek' (to describe) in the original sentence is replaced by the nominal form of the verb, ' description', in the translated version not because the TL does not have a corresponding verb for the original 'tasvir etmek' but because the nominal form of the verb sounds more natural in this instance. And since the nominal form of the verb does not lead to any meaning loss or meaning divergence, the translator's decision to nominalize the verb is to be welcomed.

3.4.5.4. Extraposition

"Extraposition involves changing the position of an entire clause in the sentence by embedding a simple clause in a complex sentence" (Baker, 1992, p. 171). Languages change the position of the elements in a sentence in the pursuit of marking the information content of the message of the sentence. Each language applies different devices to mark the theme of a sentence. For example English uses cleft and pseudo structures to emphasize the theme of a sentence, while German does not. As for Turkish, its thematization device is embedding a simple clause in a complex sentence.

1. "Benim için kitap okurken hala <u>önemli olan</u> anlamaktan çok, okuduğum şeye uygun düşler kurmaktır." (p. 28)

"…<u>what mattered</u> most was not to 'understand' it, but to supplement the meaning with the right fantasies." (p. 19)

What is apparent is that the writer embeds the simple clause 'önemli olan' in the complex sentence to mark the theme of the sentence which is 'okuduğum şeye uygun düşler kurmak'. Needless to say, normally what a sentence presents first is the theme- the old information- which is followed by the rheme- the new information. And thus the usual ordering of the original sentence above is 'Benim için kitap okurken anlamaktan çok okuduğum şeye uygun düşler kurmak önemlidir'; however, it seems that the writer intending to emphasize the theme which is the subject of the sentence changes the positions of the theme (Benim için kitap okurken anlamaktan çok okuduğum şeye uygun düşler kurmak) and rheme (önemlidir) of the sentence. Similarly, the translator uses the wh-cleft structure in the translation to emphasize the theme of the sentence. It can be inferred that in this instance both the writer and the translator get use of simple clause to mark the theme with the intention to ensure that the core meaning of the sentences is the same.

2. " Beni ikinci aleme koşturan ya da İstanbul'da bir başka evde bir başka Orhan olduğunu, onun yerine geçebileceğimi bana düşündür<u>ten şey</u>, hayatın, müze evin salon ve koridorlarının, halıların ve matematikle bulmacaya meraklı pozitivist erkekler kalabalığının çok sıkıcı olması, maneviyatsızlık, sevgisizlik, resimsizlik ve edebiyatsızlık belirtilerinin fazla olması ve evin tıkış tıkış eşya dolu, karanlık, kasvetli bir yer olmasıydı, kendi mutsuzluğum değil" (p. 31)

" If I dreamed of changing places with the other Orhan in the other house; if I longed for a life beyond the museum's rooms, corridors, carpets, and the company of positivist men who loved maths and crossword puzzles; ıf I felt hemmed in by this gloomy, cluttered house that rejected and suggestion of spirituality, love, art, literature or even mythology; if I was from time to time a refugee in the second world, <u>it wasn't because</u> I was unhappy." (p. 21)

It seems that the writer intends to mark the theme of the sentence, which is that 'he was bored with the household, with the gloomy air of the house and with the lack of love for art, literature and spiritality in the family', by changing its position in the sentence. Normally, the theme occupies the initial position in a sentence, however, the writer replaces the position of the theme by that of the rheme in the original sentence above and

embeds the simple clause 'düşündürten şey' in the complex sentence to make the original audience perceive the theme as new information. It is apparent that the change in the positions of the theme and rheme in the original sentence by the addition of the clause '…,düşündürten şey' is reflected in the translated version by the translator's use of the it-cleft. Thus, it can be inferred in this instance both the writer and the translator get use of simple clause to mark the theme with the intention to ensure that the core meaning of the sentences is the same.

3. "Çocukluktan şikayetim duvarların ötesini görememek, pencereden bakınca sokağı, hatta karşı apartmanı değil, yalnızca gökyüzünü seyredebilmek,…, asansörün ve kapının düğmelerine uzanamamakla ilgiliydi." (p. 32)

"If I had cause for complaint it was my inability to see through walls; when looking out of the window, I hated seeing nothing of the building next door…" (p. 22)

It is obvious that the writer does not use any additions for marking the theme of the sentence; by merely replacing the position of the theme by that of the rheme in the origial sentence the writer attempts to introduce the theme as a new information. On the other hand, the translator fulfills the same function by the insertion of the simple clause 'it was my inability..' plus the replacement of the positions of theme and rheme in the translated version. What can be inferred comparing the original sentence and its translation is that despite that the original sentence does not include an embedded simple clause as opposed to its translation where the translator uses it-cleft, the same core meaning is attained in both sentences by changing the position of the entire clause in the sentences.

4. "…beni bu fotoğrafa bağlayan şey, akşamın daha inmemiş olmasına rağmen sokakta geç saatin yaşanması ve…" (p. 41)

"What draws me to this photograph is not just the cobblestone streets of mychildhood…-rather it is the suggestion that with evening having just fallen, …" (p. 32)

The change in the positions of the theme and rheme in the original sentence by the addition of the '…,bağlayan şey' is reflected in the translated version by the translator's

use of the it-cleft. The writer intending to point to his feeling that late evening draws him to the photograph deliberately initializes the rheme (draws to the photograph) so as to place the theme (late evening) at the end of the sentence in order to introduce the theme to the original audience as a new information. It appears that what needs to be done by the writer to introduce a theme, which generally carries the old information, to the readers as a new information is to replace the position of it by the position of the rheme. Similarly, the translator's use of the wh-cleft, and her changing the positions of the theme and rheme in order to maintain the writer's intention to mark the theme ensures that there is exact equivalence between the original sentence and its translation.

5. "Şehri benim için siyah-beyaz yapan başka bir şey, çocukluğumun ahşap konakları, konak denemeyecek, ama büyük ve yıkıntı halindeki eski ahşap evleriydi." (p. 43)

"The wooden mansions of my childhood, and the smaller, more modest woodeb houses in the city's back streets, were in a mesmerising state of ruin." (p. 33)

The change in the positions of the theme (the wooden mansions of my childhood, and the smaller, woodeb houses in a state of ruin) and rheme (make the city look black and white) in the original sentence by the addition of the '…,yapan başka bir şey' is not reflected in the translated version. While the translator can translate the original sentence by the use of either wh-cleft or it-cleft to mark the theme of the sentence, it seems that she does not; thus, what is marked in the translation is the rheme (were in a mesmerising state of ruin). However, what is intended by the writer to be marked is not the state of the wooden houses or the wooden mansions but the houses and mansions themselves. It will not be wrong to contend, then, that there is not equivalence between the original and its translation for there is not match between them in terms of what is to be emphasized.

6. "Çocukluğumda bile hep birlikte arabayla gezmeye gittiğimiz zamanlarda hissettiğim asıl Boğaz zevklerinden biri burada, bir zamanlar Osmanlı medeniyet ve kültürünün Batı etkisine girdiği, ama kendi özgünlüğünü ve gücünü kaybetmediği çok zengin bir dönemin kalıntılarının varlığını görmekti." (p. 57)

"<u>What I enjoyed most</u> about our family excursions to the Bosphorus was to see the traces everywhere of a sumptuous culture that had been influenced by the West without having lost its originality or vitality." (p. 46)

The change in the positions of the theme and rheme in the original sentence is intended by the writer to mark the theme, which is 'to see the traces of the Ottoman culture' . The writer positions the theme at the end of the sentence so as to make the original audience pay attention to the information conveyed through it. It seems that the intention of the writer to prioritize the theme in the sentence is reflected in the translated version by the translator's use of the wh-cleft. By using the wh-cleft, the translator gives the message to the target readers that they should pay attention to what follows the wh-cleft structure, which is 'to see the traces of a sumptuous culture'. The translator's use of the wh-cleft, and her changing the positions of the theme and rheme in order to maintain the writer's intention to mark the theme ensures that there is exact equivalence between the original sentence and its translation.

7. "Boğaz manzaralarını konu edinen bütün Batılı ressamlar içerisinde <u>görmenin ve seyretmenin zevklerini bana en çok tattıranı ve bana en inandırıcı geleni</u> Melling'dir." (p. 66)

"Of all the Western artists who painted the Bosphorus, <u>it's</u> Melling I find the most nuanced and convincing. (p. 55)

It is easy to recognize that the theme (subject) of the original sentence is Melling; yet what is interesting to note is that the writer places the theme (subject) at the end of the sentence where the rheme generally stands. The reason why the writer initializes the rheme and puts the theme at the end of the sentence is that the writer intends to introduce the subject of the sentence as the new information. It is obvious that the translator maintains the writer's intention to introduce the subject as the new information by using it-cleft and thus changing the position of the subject in the translation, which ensures equivalence between the original and its translation in terms of the emphasis they put on the theme.

8. "Bugün bu büyük kitabın kırk sekiz büyük gravürüne bakarken içimize ilk <u>işleyen şey</u> gerçek ayrıntılara bu sadakat ve kesinliktir." (p. 70)

"When we look at the forty-eight engravings in this enormous book, <u>what strikes us</u> first is his precision." (p. 59)

The change in the positions of the theme and rheme in the original sentence by the addition of the '…, işleyen şey' is reflected in the translated version by the translator's use of the wh-cleft, which ensures equivalence between the original and its translation in terms of the emphasis they put on the theme.

9. "Yıllar boyunca ikişer ikişer sıralarında oturduğumuz sınıfları eğlenceli bir yer <u>yapan şey</u> derslerde öğrendiklerimle, öğretmenimden aldığım onaylardan çok, sınıf arkadaşlarımı tek tek tanıma zevki, onların benden ne kadar değişik olduklarını biraz hayret, biraz hayranlık, birazcık da acımayla görmekti." (p 121)

"<u>It was exciting</u>, though sometimes painful, to get to know my classmates as individuals, and to find out how different they were from me." (p. 112)

The change in the positions of the theme and rheme in the original sentence by the addition of the '…,yapan şey' is reflected in the translated version by the translator's use of the it-cleft. The writer intending to mark the theme (subject) of the sentence as the new information, which is 'to get to know classmates', puts it at the end of the sentence. It is obvious that the translator maintains the writer's intention to introduce the subject as the new information by using it-cleft and thus changing the position of the subject in the translation, which ensures equivalence between the original and its translation in terms of the emphasis they put on the theme.

3.4.5.5. Re-Arranging the Sentencing

Not infrequently the translator breaks a long and complex sentence down into two or more sentences; or s/he re-orders the elements of a sentence in the SL so as not to puzzle the target readership with unusual combinations of phrases or clauses; or s/he simplifies an original text so as to make it appealing for a certain age group (Yazıcı, 2007).

1. "Dinin taleplerinden kurtulmanın dışında Batılılaşmanın ne işe yarayacağı çok fazla bilinmediği için, salonların çok az dokunulan Batılılaşma ve zenginlik simgelerinin, kasvetli (ve bazen şiirsel) bir eklemeci ruhla sergilendiği mekanlar olarak kullanılması elli yılda yalnız İstanbul'a değil, bütün Türkiye'ye yayıldı ve televizyonların eve girmesiyle 1970'lerin sonunda unutulmaya başlandı." (p. 18)

"Although everyone knew it as freedom from the laws of Islam, no one was quite sure what else Westernisation was good for. So it was not just in the affluent homes of Istanbul that you saw sitting-room museums; over the next fifty years you could find these haphazard and gloomy displays of Western influence in sitting rooms all over Turkey; it was only with the arrival of television in the 1970s that they went out of fashion." (p 10)

It is obvious that the translator breaks the long and complex original sentence down into two sentences in the translation, which does not lead to any meaning loss. Rather, the translator's decision to break down the sentence into two separate sentences ensures the utmost understanding by the target readership. What is to be noted is that the translator intending to show that the sentences are closely related to one another uses the causal conjunction 'so' between the separate sentences.

2. "Dedem 1930'larda yeni Türkiye Cumhuriyeti'nin büyük paralar harcadığı demiryolu inşaatlarından çok kazanmış, Boğaz'a dökülen Göksu Deresi'nin kıyısında tütün kurutmak için gereken sicimden halata kadar pek çok şey üreten büyük bir fabrika kurduktan sonra 1934 yılında, arkasında babamla amcamın yıllarca çeşitli işlere girişip iflas ede ede bitiremeyecekleri bir servet bırakarak elli iki yaşında ölmüştü." (p. 19)

"Having made a great deal of money during the early 1930s, when the new Turkish Republic was investing heavily in railroad building, he built a large factory that made everything from rope to a sort of twine to dry tobacco; the factory was located on the banks of the Göksu, a stream that fed into the Bosphorus. When he dies in 1934 at the age of fifty-two, he left a fortune so large that my father and my uncle never managed to find their way to the end of it, in spite of their long string of unsuccessful business ventures." (p. 11)

The translator breaks the long and complex original sentence down into two sentences in the translation. However, it is easy to notice that the translator uses the device of 'reference' to ensure cohesion between the separate sentences. It is to be noted that there is not traced any loss of meaning or meaning divergence stemming from the translator's decision to break the complex sentence down into two.

3. "Bütün ailenin hep birlikte toplanıp şakalaşarak yemek yediği akşamları, şeker ve kurban bayramlarında yenen öğle yemeklerini, ve yaşım ilerledikçe her seferinde 'artık gelecek yıl gelmeyeceğim' deyip gene geldiğim yılbaşı yemeklerini ve sonra hep birlikte tombala oynamayı çocukluğumun ilk yıllarında çok severdim." (p. 21)

"In time I would come to dread those long festive lunches, those endless evening celebrations, those New Years' feasts when the whole family would linger after the meal to play lotto; every year, I would swear it was the last time I' d go, but somehow I never managed to break the habit. When I was little, though, loved these meals." (p. 13)

It is obvious that the translator breaks the long and complex original sentence down into two sentences. What else is obvious is that although the translator breaks the complex sentence into two, she intends to ensure cohesion between the two sentences by the use of the device of 'reference'. The second sentence in the translation includes the phrase 'these meals', which leads us to search in the previous sentence for what is referred by the 'these'; and it is easy to find out that 'these meals' are the meals that the writer and his family used to have in New Year and in holy days. It is to be noted that there is cohesion between the sentences and that there is not traced any loss of meaning or meaning divergence stemming from the translator's decision to break the complex sentence down into two.

4. "Onunla sürekli çekişip dursam da, pek çok şeyi sınıflayıp, yargılayıp, kafamın içinde bir köşeye yerleştirmekte benim için babamdan ve annemden daha güçlü bir anlama merkezi olan ağabeyim, ben on altı yaşımdayken Amerika'ya, Yale Üniversitesi'ne okumaya gitti." (p. 282)

"When I was sixteen, he left for America, to study at Yale. We may have fought incessantly, but we'd also been soul mates-discussing the world around us, categorising, placing things, passing judgement-and my bond with him was stronger even than that with my mother or my father." (p. 272)

The translator not only breaks the long and complex original sentence down into two sentences but also re-arranges the order of the sentences. The information as to the age of the writer when his brother left for Yale University is included somewhere in the middle of the sentence; however, the translator presents the information earlier in the translated version, which shows that the translator categorizes and classifies the information to be conveyed to the target readers so as to ensure the utmost understanding by them. It seems that other than the classification of the information the translator seems to get use of the cohesive device of reference to ease the understanding of the sentence by the target readership. The second sentence in the translation includes the exclusive pronoun 'we', which leads us to search in the previous sentence for what is referred by the pronoun 'we'; and it is easy to find out by 'we' the translator refers to his brother and himself. It is to be concluded that there is not traced any loss of meaning or meaning divergence stemming from the translator's decision to break the complex sentence down into two.

5. "Bu kitapta daha sözünü edeceğim dört hüzünlü yazar da Cumhuriyet'in ilk kırk yılında eserlerini verirlerken, gözlerini Batılılaşma hayal ve ütopyalarına değil de geçmişin yıkıntılarına ya da Osmanlı hayat tarzına fazla diktikleri için zaman zaman 'gerici' olmakla eleştirildiler." (p. 114)

"Our four melancholic writers have been attacked for fretting too much about the Ottomans and the past during the first four decades of the Republic, when, according to these same critics they ought to have been constructing westward-looking utopias. For this they have been branded 'reactionary'" (p. 103)

It seems that the translator breaks the long and complex original sentence down into two sentences. However, a look at the translation reveals that there is not any loss of meaning or meaning divergence stemming from the translator's decision to break the original sentence down into two separate sentences. Rather, the translator uses the

conjunction 'for this' and the pronoun 'they' to refer to the writers mentioned in the previous sentence to ensure cohesion.

6. "Ağabeyimin resimli romanlarının kahramanlarını da hatırlatan bu hayale rağmen, tıpkı Allah'ı düşünürken hissettiğim gibi, şehri yapan kalabalıklarla bizlerin kaderinin, sırf bizler zengin olduğumuz için örtüşmediğini sezerdim." (p. 24)

" Although my brother's adventure comics may have inspired this dream, so, too, did my thoughts about God. God had chosen not to bind us to the city's fate, I thought, simply because we were rich." (p. 16)

The translator breaks the long and complex original sentence down into two sentences. However, it is easy to make connection between the two separate sentences, for the last word of the first sentence and the first word of the second sentence is deliberatly chosen by the translator to be the same, 'God'. By reiterating the word in both sentences the translator makes it explicit that the sentences complement one another. As a last word to say about this very instance, it can be said without any doubt that there is not traced any loss of meaning or meaning divergence stemming from the translator's decision to break the complex sentence down into two.

7. " Ben doğmadan bir yıl önceye kadar bir büyük Osmanlı ailesi gibi hep birlikte ayrı oda ve kısımlarında yaşadıkları yandaki büyük taş konak terk edilip özel bir ilkokula kiraya verilmiş, 1951'de bitişikteki arsaya şimdi bizim dördüncü katında oturduğumuz 'modern' apartman yapılmış, sokak kapısının üzerine de, o zamanki modaya uygun olarak gururla Pamuk Apt. diye yazılmıştı." (p. 17)

" Until the year before I was born, the different branches of the family had (like so many Ottoman families) lived together in a large Stone mansion; in 1951 they rented it out to a private primary school and built the modern structure I would know as home on the empty lot next door; on the façade, in keeping up with the custom of the time, they proudly put up a plaque that said 'Pamuk Apt'. We lived on the fourth floor…" (p. 6)

The translator not only breaks the long and complex original sentence down into two sentences but also re-arranges the order of the sentences. The information as to what floor the writer and his family used to live is included somewhere in the middle of the sentence; however, the translator presents the information in a separate sentence in the translation. The reason why the translator feels the need to re-arrange the ordering of some of the sentences is most probably the assumption that the target readership may be puzzled by the ordering of events that do not have direct relevance. Thus, the translator supposing that the translator may find the addition of the information 'we lived on the fourth floor' just after the information that 'they built the modern structure I would know as home' distorting for the flaw of the narration presents the information in a separate sentence in the translation. What is to be noted is that there is not traced any loss of meaning or meaning divergence stemming from the translator's decision to break the complex sentence down into two and re-arranging the order of the sentences in the translation.

8. "Yalnız piyanoların çalınmaması yüzünden değil, içleri tıkış tıkış Çin porselenleri, fincanlar, gümüş takımlar, şekerlikler, enfiye kutuları, kristal bardaklar, gülabdanlar, tabaklar, buhurdanlar dolu vitrinli büfelerin hep kilitli kalmsı, sedef kakmalı rahlelerin, duvara asılı kavuklukların kullanılmaması, Art Nouveau ve Japon sanatı etkileri taşıyan paravanların arkasında hiçbir şeyin gizlenmemesi, Amerika'ya göç etmiş doktor amcamın yirmi yıllık tozlu ve ciltli tıp kitaplarının dizildiği kütüphanenin cam kapaklarının hiç açılmaması, bende her katın salonlarını dolduran bütün bu eşyaların yaşamak için değil, ölüm için sergilendiği duygusunu uyandırırdı." (p. 17)

"But it wasn't just the unplayed pianos; in each apartment there was also a locked glass cabinet displaying Chinese porcelains, teacups, silver sets, sugar bowls, snuff glasses, rosewater pitchers, plates and censers which no one ever touched, although among them I sometimes found hiding places for miniature cars. There were the unused desks with mother-of-pearl inlay, the turban shelves on which there were no turbans, and the Japanese and Art Nouveau screens behind which nothig was hidden. There, in the library, gathering dust behind the glass were my doctor uncle's medical books: in the twenty years since he'd emigrated to America, no human hand had touched them. To my childish mind, these rooms were furnished not for the living but for the dead." (p. 6)

The translator breaks the long and complex original sentence down into four separate sentences. It seems that the writer favors making long and complex sentences; however, the translator intending to ensure the utmost understanding of the original sentence by the target readership breaks the sentence into smaller pieces, which does not lead to any meaning loss or meaning divergence.

9. "Balıkçının dalgalı denize attığı çocukların sandalın kenarlarına parmakları ve tırnaklarıyla tutunmaya çalışması, annenin çığlıkları, çocukların ve annelerinin kafalarına kürekle vuran balıkçının hayali yıllar sonra, İstanbul gazetelerinde cinayet haberlerini okurken siyah-beyaz bir hayal olarak kafamdan şöyle bir geçiverir." (p. 52)

"In my nightmares I could see the fisherman throwing the children into waves, and the children struggling to hold on to the boat by their fingernails; I could hear the mother's screams, as the ghostly shadow of the fisherman based them on the head with his oars. Even today, when I read about murders in Istanbul papers I still see these scenes in black and white." (p. 41)

It is obvious that the translator breaks the long and complex original sentence down into two separate sentences. However, a look at the translation reveals that there is not traced any loss of meaning or meaning divergence stemming from the translator's decision to break the original sentence down into two separate sentences. By the use of the unit 'these scenes' in the second sentence of the translation, the writer points to the scenes when he used to see in his nightmares as a little boy that he has just mentioned in the previous sentence, which indicates the translator's attempt to ensure cohesion in the translation.

10. "Eski dalyanların yokoluşundan, bir dalyanın ağlarla balıklara kurulan bir çeşit kapan olduğunu babamın nasıl anlattığından, sandalıyla yalı yalı gezerek şehre meyve satan satıcı kayıklarından, annemle gittiğimiz Boğaz plajlarından, Boğaz'da yüzmenin zevklerinden, tek tek kapanan, terk edilen, daha sonra da lüks bir lokantaya çevrilen Boğaz iskelelerinden, bu iskelelerin yanında sandallarını çeviren balıkçılardan, onların sandalıyla bir küçük gezinti yapmanın imkansız olduğundan artık ben de söz etmekten hoşlanıyorum." (p. 65)

"Slowly they disappeared: the yalıs that were burned down one by one, the old fish traps my father used to point out to me, the fruit sellers who used to go from yalı to yalı in their caiques, the beaches along the Bosphorus where my mother would take us to swim, the pleasure of swimming in the Bosphorus, the ferry stations that had stood abandoned before turning into fancy restaurants; the fishermen who pull their boats up next to the ferry stations, also gone now. It is no longer possible to hire their boats for little tours of the Bosphorus." (p. 54)

The translator breaks the long and complex original sentence down into two separate sentences, behind which underlies the motive that the translator intends to draw a line between now and the past. The translator gives a description of the old Bosphorus in the first sentence, and she shows the writer's statement about the Bosphorus as it appears today in the second sentence, yet the writer does not separate sentences according to the time referred through them. However, since there is not traced any meaning loss or meaning divergence, the translator's decision to break the sentence down into two so as to ensure the utmost understanding of the sentence by the target readership is to be welcomed.

11. " Annemin benimle ilgilileneceği anı beklerken, üzeri parfüm şişeleri, pudralıklar, rujlar, ojeler, kolonyalar, gül suyu ve badem yağlarıyla dolu tuvalet masasına oturur, çekmecelerini hevesle karıştırır, çeşit çeşit cımbızlar, makaslar, tırnak törpüleri, kaş kalemleri, kalem biçimindeki, fırçalar, taraklar, uçları sivri aletlerle oyalanır, benim ve ağabeyimin masanın yüzeyi ile üzerindeki cam arasına sıkıştırılmış bebeklik fotoğraflarına bakar, (üzerinde aynı sabahlıkla annem, bebek iskemlesine oturtulan bana bir kaşık 'mama' verirken, ikimiz de ancak mama reklamlarında rastlanacak neşeyle gülümsüyoruz), fotoğraflarda o sırada benim nasıl mutlu bir çığlık attığımın çıkmadığını düşünürüm." (p. 81)

" While I waited for my mother to notice me, I would sit at her dressing table and fiddle with her perfume bottles, lipsticks, fingernail polish, colognes, rosewater ad almond oils; I would rummage through the drawers, play with the assortment of tweezers, scissors, nail files, eyebrow pencils, brushes, combs and various other sharp-pointed instruments; I'd

look at the baby photographs of me and my brother that she had slid under the pane of glass on the table. One showed me sitting in a highchair as she, dresses in the same robe, gave me a spoon of 'Mama', and we were both smiling the sort of smile you only saw in advertisements, and when I looked at this picture I would think what a shame it was no one could hear how happy my scream was. (p. 69)

It is obvious that the translator breaks the long and complex original sentence down into two separate sentences in the translation. In the original sentence the writer tells what he used to do when he waited for his mother to notice him; he tells that he used to look at the objects on the his mother's dressing table. And the writer gives additional information within paranthesis about one of the objects that he remembers seeing on the table, which was a photo that was taken when he was a baby. He tells within parathesis that the photo shows him and his brother smiling with a sort of smile that can only be seen in advertisements. What is apparent is that the translator shows what is suggested by the writer within paranthesis in a separate sentence. However, since there is not traced any meaning loss or meaning divergence, the translator's decision to break the sentence down into two so as to ensure the utmost understanding of the sentence by the target readership is to be welcomed.

12. "Ağabeyimi okula başladığı yıllarda bazen annemden izin alıp, bazen de annemle birlikte yukarı kata çıkar, sabah babaannem hala yatağındayken, çekili tül perdeler ve sokağın öte yanındaki apartmanların yakınlığı üzünden özellikle sabahları yarı karanlık bir antikacı dükkanına benzeyen salonda, ağır ve büyük halılar üzerinde kendi kendime bir şeyler oynardım." (p. 18)

"Once my brother had started school, my mother would let me go upstairs alone, or else we would walk up together to visit my paternal grandmother in her bed. The tulle curtains in her sitting room were always closed, but it made little difference since the building next door was so close as to make the room very dark, anyway, especially in the morning, so I'd sit on the large, heavy carpets and invent a game to play on my own." (p. 10)

What is obvious is that the translator breaks the long and complex original sentence down into two separate sentences in the translation. While the writer expresses his daily

routines at his family's flat and at his grandmother's flat after his brother left home in one sentence, the translator renders these in two separate sentences. The underlying motive behind this decision of the translator may be the belief that the target readership's understanding may be distorted by too much new information in one sentence. However, since there is not traced any meaning loss or meaning divergence, the translator's decision to break the sentence down into two so as to ensure the utmost understanding of the sentence by the target readership is to be welcomed.

13. "Çiçekçinin buğulanmış camları arkasındaki siklamenleri uzun burunlu renkli kurtlara benzetir, ayakkabıcının vitrinindeki uçan topuklu ayakkabının gizli iplerini izler, kırtasiyecinin vitrininde ….Arada bir uğradığımız ve tıpkı bir çiçekçi gibi buhar kokan başka bir yer, babamın gömleklerinin kolalanıp ütülendiği kolacıydı." (p. 36-37)

"...through the steamy window of the florists', the cyclamens that looked like red wolves, in the window of the shoe shop, the barely visible wires that suspended the high-heeled shoes in mid-air; in the laundry, just as steamy as the florists', where may father sent his shirts to be starched and ironed." (p. 27)

What catches our attention is that the translator combines the two descriptions about the florists' and the laundry in a sentence in the translated version. However, the descriptions are placed in seperate sentences in the original text. The reason why the translator changes the order of the descriptions is to make the text coherent and easy to understand for the target readership. What can be said for certain that there is not any meaning loss or meaning divergence stemming from the translator's decision to combine descriptions that are presented in different sentences in the original novel.

14. "Hayal gücümü ve aylaklığımı özgürleştirdiği, ikide bir yarışmaktan, aşağılanmaktan ve hırpalanmaktan beni kurtardığı için bu yalnızlıktan fazla şikayetçi olmadım." (p. 282)

"Released from the never-ending contests, taunts and thrashings that did so much to fire my imagination and promote my idleness, I hardly had much cause to complain."

(p. 272)

Different from the previous instances where the translator eithers breaks down a single original sentence into more than one sentence in the translation or she combines separate sentences in order to make the text read well by the target readership, in this very instance the translator seems to re-arrange the original sentence by re-ordering the clauses in the sentence, which leads to meaning divergence. It is stated in the original sentence that the writer likes the idea that his brother is far from him, because this distance both frees his imagination plus idleness and releases him from being rivalled, despised and ill-treated by his brother. That is to say, the liberty of his imagination plus idleness and the escape from the despise, rivalry and maltreatment by his brother are the two pros of being away from his brother. However, it seems that the translator renders and re-orders the original sentence in such a way that the intended meaning of the original sentence turns out to be in the translation that what fires his imagination and promotes his idleness is the contests, taunts and thrashings.

3.4.6. Cohesion

Cohesion being an important feature of texts is defined by Baker (1992) as "the network of lexical, grammatical, and other relations which provide links between various parts of a text" (p. 180). Cohesion can be attained by organizing the surface structure features of a text so as to establish connection among the expressions and words in the text.

3.4.6.1. Reference

Reference is " a device which allows the reader/hearer to trace participants, entities, events, etc, in a text" (Baker, 1992, p. 181). And it can be said for certain that each language use a different system to refer to entities, events and participants. For instance, the languages of English and Turkish prefer to use the pronominal system for reference. Yet needless to say, the fact that these languages use the same system (pronominal system) to refer to participants, entities, events does not guarantee that there is an exact correspondence between the components of the systems of these languages. For example, while Turkish distinguishes the second person plural and the second person singular, English does not make this sort of distinction. English uses a single pronoun to refer to

second person singular and second person plural. Likewise, while English distinguishes the third person singular used to refer to the male person and the third person singular used to refer to the female person, Turkish uses only one pronoun to refer to the third person. The review on the literature of translation to find out the most applicable procedure in the translation of the reference units that has not corresponding items in the TL reveals that the procedure to be followed in dealing with the translation of pronouns which have no correspondence in the TL is to follow traditions of the TL in referring things, entities, participants**.**

It is to be noted that since the problems the translator faces translating the third person pronouns 'he' and 'she' have been discussed previously under the general title of 'person reference', the current focus is on the problems stemming from the mismatch between English and Turkish in the pronouns they use to refer to second person singular and plural and in what ways the translator attempts to deal with these problems.

1. "Sedef kakmalı, gümüş telli koltuklara bazen hoyratça oturduğumuzda, babaannemiz 'Doğru <u>oturun</u> orda' diyerek bizi uyarırdı." (p. 18)

"If she thought we weren't sitting properly on her silver-threaded chairs, our grandmother would bring us to attention: '<u>Sit</u> up right!'." (p. 10)

Although the focus of the current analysis is supposed to be on reference not verbs, it will not be wrong to contend that the verbs underlined in the sentences cited above have to do with reference -if not directly- in that both the Turkish reader and the English reader will recognize the implied pronouns inherent in the verbs 'oturun' and 'sit'. What both the Turkish and English reader will recognize is that the pronoun referred by the verbs in the original sentence and its translation is second person plural. However, the problem is that while the Turkish reader will recognize the implied pronoun to be the second person plural by merely looking at the verb, the English reader will have to search for the participants implied by the verb in the environment of the verb.

What can be said for certain is that the secon person plural in the original sentence is translated into English by its one-to-one correspondence. However, the second person

plural as inferred from the verb 'oturun' is rendered into English without any indication of plurality, for English does not make a distinction between the second person singular and plural. However, the target readership may understand that what is intended by the translator is the second plural pronoun by referring back to the environment of the verb, where the unit 'us' makes the reference explicit. Thus, since the translator makes the participants referred by the pronoun implied in the verb explicit in the translation, the mismatch between Turkish and English that possibly leads to meaning divergence will not pose problem for the translator in this very instance.

2. "Annem bizler bizim dairede bizbizeyken 'halanız', 'amcanız', 'babaanneniz' diyerek kimin bizlere kötülük ettiğini bana ve ağabeyime anlatırdı." (p. 21)

"By ourselves, in the privacy of our apartment, my mother was always complaining to my brother and me about the cruelties of 'your aunt', 'your uncle', 'your grandmother'."

(p. 14)

What is apparent is that while the original sentence indicates the use of the second person plural pronoun, the translator renders these into English by the pronoun 'you' which is the pronoun used both as a second person plural and a second person singular in English. However, the target readership may understand that what is intended by the translator is the second plural pronoun by referring back to the environment of the verb, where the language units 'my brother and me', 'ourselves', and 'our' makes the reference explicit.

3. " …balkonlardan çay içerek sizi seyreden teyzelerden…" (p. 57)

" …old ladies watching you from balconies as they sip their tea…" (p. 46)

While the original sentence indicates the use of the second person plural pronoun, the translator renders these into English by the pronoun 'you' which is the pronoun used both as a second person plural and second person singular in English. However, unlike the previous examples where the environment of the words helps the target readership infer the participants referred by the pronoun; in this very instance it seems that the target readership may not identify the reference, for there is not any clue in the sentence that implicates the

participant of the pronoun. However, since the second person plural 'siz' in the original sentence does not refer to a definite group of participants-rather the pronoun has the secondary sense of 'I'- and since the corresponding pronoun 'you' in the translation fulfils the function of the pronoun 'siz' in the original sentence; the translator's decision not to make the plurality inherent in the pronoun 'siz' explicit in the translation is to be welcomed.

3.4.6.2. Ellipsis

"Ellipsis involves the omission of an item; in other words, in ellipsis, an item is replaced by nothing" (Baker, 1992, p. 187).

1. " Ben sana dürüstlük göstereyim, <u>sen de bana şefkat</u>." (p. 16)

"Let me be straight with you, and in return let me <u>ask for</u> your compassion." (p. 8)

What is obvious is that the verb of the second clause in the original sentence is left out; the writer intending that the same verb 'göstermek' (to show) will be shared by both clauses in the original sentence deliberately leaves the verb out in the second clause. However, the translator seems to provide the verb ' to ask for' for the item that is left out in the translated version. The reason why the translator does not leave out the verb in the translation is that while the verb 'göstermek' (to show) can occur together with the nouns 'dürüstlük' and 'şefkat' in Turkish, it is not correct to expect the expressions 'being straight' and 'asking for compassion' to share a common unit in English. However, it is to be noted that since the intended meaning of the original sentence is conveyed by the translation- though not maintaining the expressive style of the translator- the translator's decision to recover the deleted verb in the translation is to be welcomed even if this requires sacrificing the expressive value of the original sentence , for the translator's main responsibility is to the target readership.

2. "…Melling'in İstanbul'u hem hatıralar, coğrafya ve camiler gibi tanıdık bir yerdir, <u>hem de benzersiz, tek ve bu yüzden de harikulade bir dünya</u>." (p. 79)

"Melling's İstanbul is not only a place graced by hills, mosques and landmarks we can recognize, <u>but a place of sublime beauty</u>." (p. 67)

While the item left out in the previous example is the verb of the second clause in the original sentence, as for this instance it seems that the subject of the second clause in the original sentence is left out. What is obvious is that the subject is also deleted in the translated version. Thus, both the meaning and the expressive style of the original sentence can be said to be maintained in the translation.

3. "Torunum Orhan beni ziyaret etti. <u>Pek akıllı pek şeker</u>." (p. 118)

"My grandson Orhan came to visit. <u>He</u> is very intelligent, very sweet." (p. 109)

Similar to the previous example, the element of the sentence that is left out in the original sentence above is the subject of the second sentence. The second sentence does not reveal its subject; however, the original audience recognizes the subject of the sentence to be Orhan referring back to the previous sentence. Yet the translator must have thought that the recognition of the subject will not be realized by the target readers, for she provides the subject of the sentence in the translated version. The reason why the translator does not maintain the ellipsis in the translation has to do with language limitations, which is that an independent sentence cannot occur without a subject. Thus, by adding the pronoun 'he' at the beginning of the second sentence in the translation, the translator complies with the rules of English grammar and thus the expectations of the target readership. And since the translator's decision not to maintain the ellipsis in the translation is obligatory, the procedure adopted by the translator is to be welcomed.

4. "…sınıftaki pek çok çocuğu da bir şeye benzetirdim: Mesela şu sivri burunluyu tilkiye, iriyarıyı herkesin zaten dediği gibi ayıya, dik saçlıyı kirpiye…" (p. 122)

"…I like to scrutinise my classmates, looking for the creatures they resembled. The boy with the pointed nose <u>was</u> a fox, and the big one next to him <u>was</u>, as everyone said, a bear, and the one with the thick hair <u>was</u> a hedgehog…" (p. 112)

While the second part of the original sentence does not reveal any verbs, the translated version indicates the verb (auxilliary) for each clause. The reason why the translator does not maintain the ellipsis in the translation may be simple a search for naturalness in description. What is to be noted is that whatever motive the translator may have, there is not traced any loss in terms of meaning.

5. "Gördüğüm şeye dikkatimi ve aklımı hiç vermeme rağmen gözüm bir alışkanlık ile üzerinde durduğu şeyi sanki bir an denetler ve Boğaz'ı geçmesine, ancak onun alışılmış bir cisim olduğunu anlayınca izin verirdi: <u>Evet, bir yük gemisi, tek lambası yanmayan balıkçı teknesi derdim kendi kendime; evet, Asya'dan Avrupa'ya sabahın ilk yolcularını taşıyan yolcu motoru; evet, Asya'danAvrupa'ya ilk yolcularını taşıyan yolcu motoru…"</u> (p. 192)

"Although I paid this object no mind and my eyes did not refrain from their usual habits-they'd spend a moment studying this thing passing before them and only when they'd established what it was would acknowledge it: yes, that<u>'s </u>cargo ship, I'd say to myself, yes this <u>is</u> a fishing boat that's not lit its only light; yes, this <u>is</u> a motor launch taking the day's first passengers from Asia to Europe;…" (p. 183)

While the part of the original sentence that is underlined does not reveal any auxillary verbs, the translated version indicates the auxillary verbs. Similar to the previous example, it can be said that the reason why the translator does not maintain the ellipsis in the translation may be simply a search for naturalness in description. What is to be noted is that whatever motive the translator may have, as far as the meaning is concerned it can be said that there is not traced any loss; however, the certainty with which we can say that there is not meaning loss in the translation cannot be claimed for the aesthetic value the ellipsis adds to the original sentence, for the expressive style of the writer is not maintained in the translation.

6. "1950 ve 60'larda şehrin son ahşap yalılarının, konaklarının ya da yıkıntı halindeki ahşap evlerinin yanıp yıkılışına tanık olan benim gibiler için ise bu yangınları seyretme zevki, görme zevkini önde tutan Osmanlı paşalarınınkinden başka bir ruhsal sıkıntının izlerini de taşıyordu: <u>İstanbul'da Batı uygarlığının ikinci sınıf, solgun ve yoksul bir taklidini yapabilmek için hakkıyla mirasçısı olamadığımız bir büyük kültürün ve uygarlığın</u>

son izlerinin de bir an önce yok olmasını suçluluk, eziklik ve kıskançlık duygularıyla istemek." (p. 200)

"But for those of us who watched the city's last yalıs, mansions and ramshackle wooden houses burn down during the 1950s and 1960s, the pleasure we derived had its roots in a spiritual ache different from that of the Ottoman pashas, who trilled to them as spectacles; this <u>is</u> the guilt, loss and jealousy we feel at the sudden destruction of the …" (p. 191)

It seems that the original sentence reveals double –ellipsis in that both the subject and the verb of the sentence are left out. What is presented is only the object: the will to see the destruction of the last traces of the culture. However, the translator adds the items left out to the translation of the original sentence. What can be said for certain is that as far as the meaning is concerned it can be said that there is not traced any loss; however, the certainty with which we can say that there is not meaning loss in the translation cannot be claimed for the aesthetic value the ellipsis adds to the original sentence, for the expressive style of the writer is not maintained in the translation.

7. "…annelerine neler yazdıkları beni niye bu kadar ilgilendiriyor?...İstanbul'un geçmiş manzaraları ve günlük hayatı hakkında Batılı gezginler şehirlerine hiç dikkat etmeyen İstanbullu yazarlardan bana daha çok şey gösterdikleri için." (p. 270)

"Why did this fixation with…what they wrote to their mothers? …It'<u>s</u> because so few of Istanbul's own writers have paid their city any attention whatsoever." (p. 260)

It is obvious that there are two instances of ellipsis in the original sentence, which are the subject and the verb of the sentence. However, the translator seems not to maintain the double-ellipsis in the translation, for the translator adds the items that were left out in the original sentence, the subject 'it' and the auxilliary verb 'is', to the translation. What can be said for certain is that as far as the meaning is concerned it can be said that there is not traced any loss.

8. "Dünya benden uzaklaşıyor gibi gelirdi bazen bana. Üstelik ona karşı tenimin, aklımın ve duyargalarımın en iştahla açıldığı sırada." (p. 283)

"Sometimes the world seemed to <u>grow more distant</u>, a sensation I felt most keenly when my skin, my mind, my antennae were most desirously alert to it." (p. 273)

What is obvious is that the verb of the second clause in the original sentence is left out. However, the translator omits the ellipsis by joining the first sentence and the second clause. What is to be noted is that although the translation conveys the core meaning of the original, it does not reflect the expressive style of it.

9. "Bu yetenek dediğimiz kişisel ruh hali ve hünerin de inancıdır. Öyle bir şey yoktu oysa. <u>Ya da vardı</u> ama önemli değildi." (p. 140)

"The invention of my talent came afterwards-at the start there was no such thing. Perhaps I did have <u>talent</u>, but that was not the point." (p. 133)

As it may be noticed, the items left out in the original sentences cited so far have been either the subject or the verb. As for the original sentence above, the item left out is seen to be the object, 'talent'. It seems that although the writer leaves out the object of the third original sentence, the translator omits the ellipsis and provides the object in the translated version. The reason underlying the translator's decision to add the item left out in the original sentence to the translation may be that the translator feels that it will not sound natural to the target readership to read adjacent sentences where the object is left out twice. Whatever motive the translator may have in the course of translation, since what is of major importance is attaining equivalence between the original sentence and its translation in terms of meaning, the translator's decision is to be welcomed.

3.4.6.3. Conjunction

It involves the use of formal markers to relate sentences, clauses and paragraphs to each other.

Baker (1992) distinguishes five types of conjunctive devices: additive such as 'and, also, moreover'; adversative such as 'but, yet, however'; causal such as 'so, for, therefore'; temporal such as 'later, next'; continuative such as 'now, still'. Languages may vary in terms of the frequency with which they use conjunctive devices and the preference of the type of cohesive device to be used.

1. " …televizyonu içerideki sofa benzeri bir odaya yerleştirip müze salonun kilitli kapısını <u>ancak</u> bayramlarda ya da çok özel konuklar için açan eski ailelere rastladığımı hatırlıyorum." (p. 18)

"...although you stil hear of old families that put their televisions in their central hallways, locking up their museum sitting rooms and opening them <u>only</u> for holidays or special guests." (p. 10)

Although the conjunction 'ancak' which is the Turkish word for the English 'but' mainly functions as an adversative conjunction, the Turkish reader will recognize immediately upon reading the original sentence above that the conjunction does not function adversatively. Rather, the writer uses the conjunction for its secondary meaning in Turkish, which is 'only, hardly'. And the translator seems to have noticed the secondary meaning of the conjunctive device in the original sentence, for she renders it into English by 'only' which carries the intended meaning of the original conjunction but not by the one-to-one corresponding adversative conjunction 'but'. It will not be wrong to contend, then, that there is not traced any loss of meaning or meaning divergence stemming from the translator's decision not to render the Turkish conjunction 'ancak' literally into English.

2. "Avrupa'dan getirilmiş küçük arabacıkları saplantılı bir düzenle dizip, park ettirip 'garajcılık' oynamaktan ya da koridorlarda bile uzayıp giden halıların deniz, koltukların, masaların <u>ise</u> bu denizden dışarı çıkan adacıklar olduğunu hayal edip,…" (p. 19)

"Arranging the miniature cars that someone had brought me from Europe into an obsessively neat line, I would admit them one by one into my garage. Then, pretending the

carpets were seas <u>and</u> the chairs <u>and</u> tables islands, I would catapult myself from one to the other…" (p. 11)

What is seen is that although the writer does not use the additive conjunction 'and' between the objects mentioned in the original sentence, the translator replaces the Turkish conjunction 'ise' by 'and' in the translated version. What else catches our attention is the use of the additive conjunction 'and' one after another in the translated version, which shows that the frequency with which English uses the additive conjunction 'and' in a single sentence is higher than Turkish. However, it can be said that the translator's decision to change the conjunction in the course of translation and to use the conjunction more frequently in the translation has to do with the translator's attempt to leave the impact on the target readers that is intended by the writer. And indeed, the same impact is left on the target readers.

3. " …askerliğini yapmadığı için Türkiye'ye geri dönemeyen ve böylece babaanneme sürekli bir yas havası içerisinde yaşama fırsatı veren doktor amcam (Özhan) şişman <u>ve</u> sağlıklıydı." (p. 20)

"On the far wall is my fat <u>but</u> robust uncle Özhan, who…without doing his military service and so was never rable to return to Turkey, thus paving the way form y grandmother to spend the rest of her life assuming a mournful airs." (p. 12)

It is apparent that although the writer uses the additive conjunction 'and' to relate the physical qualities of his uncle, the translator relates these qualities, 'fat' and 'robust', by using the adversative conjunction 'but'. The reason why the translator omits the conjunction used by the writer and to adopt another conjunction may be the translator's judgement that the words refer to qualities that are adverse in nature. However, it is to be noted that the writer does not intend to show that these qualities have adverse connotations. Rather, the writer uses the words 'fat' and 'healthy' complemantarily if not interchangeably in that if a person is fat, this means that the person does not have any health problems. It seems that there is meaning divergence in the translation resulting from the translator's decision to replace the additive conjunctive device 'and' by the adversative conjunctive device 'but' in the translation in that although the function of the conjunction

in the original sentence is to group the words that complement each other in the same category, the function of the conjunction in the translation is to reverse the words.

4. "Eşyalarla dolu bütün o kasvetli haline <u>rağmen</u>, belki de bu yüzden, babaannemin salonuna gidip orada oynamaktan, müzemsi salonun, vazoların, fotoğraf çerçevelerinin, sehpaların gölgesinde …hoşlanırdım." (p. 24)

"<u>And</u> in the cluttered gloom of my grandmother's sitting room, in the shadow of its coffee tables and glass cabinets, its vases and framed photographs, I could dream I was somewhere else." (p. 16)

It is obvious that the writer uses an adversative conjunction in the original sentence to relate that his grandmother's house was gloomy, but he still used to love the house. However, the translator seems to omit the conjunction, for an adverstative relationship is not established in the translation. Rather, the translator replaces the adversative conjunction in the original by the additive conjunction. However, it is to be noted what is omitted by the translator is not just the conjunctive device itself but the adversative relationship suggested in the original sentence. While the original audience will recognize that the writer used to like his grandmother's house in spite of its gloomy air, the target audience will not.

5. "   5
Siyah-Beyaz" (p. 40)

"   5
Black and White" (p. 31)

The title of the fifth chapter of the novel is rendered into English with the addition of the additive conjunctive 'and' between 'black' and 'white'. The reason why the translator includes the conjunctive device in the translation is that while it is possible in Turkish for some pairs of words to occur together without the additive conjunctive device between them, it is necessary in English to add the conjunctive 'and' between the pairs of the words. Thus, it can be suggested that since the translator's decision to add the conjunctive

'and' to the translation between the words 'siyah' and 'beyaz' is due to that the translator intends to ensure that the target readers will find what they expect to find in the translation, her decision is to be welcomed.

6. "Soğuk kış akşamlarının tenha kenar mahallelere, soluk sokak lambalarına rağmen şiir gibi inen karanlığını, yabancı, Batılı gözlerin bakışlarından uzakta olduğumuz, şehrin utançla saklamak istediğimiz yoksulluğunu örttüğü için <u>de</u> severim." (p.

"<u>And likewise</u>, as I watch dusk descend like a poem in the pale light of the streetlamps to engulf the city's poor neighbourhoods, it comforts me to know that for the night at least we are safe from Western eyes, that the shameful poverty of our city is cloaked from foreign view."

The Turkish reader will recognize the additive function of the underlined conjunction in the original sentence. In Turkish, it is correct to use the referred conjunction, for example, when a person far from her/his hometown writes a letter to a friend and says ' Evimi nasıl özlediğimi bilemezsin (You can't imagine how I miss home). Tabi seni <u>de</u> çok özledim (I also miss you)'. It should be noted that this conjunction is different from all other conjunction devices in that it is meaningless if it stands alone. It is like a tag that is added to a word. And since English does not have a one-to-one corresponding conjunction for this, the translator renders this into English by the use of the two additive conjunctions 'and' and 'likewise'. What can be said for certain is that the meaning conveyed by the conjunction in the original sentence is reflected in the translation.

7. "Lamartine'den Nerval'e ya da Mark Twain'e, on dokuzuncu yüzyılda şehre gelen bütün Batılı gezginlerin aynı heyecanla hakkında yazı yazdığı sokaklardaki köpek çeteleri <u>de</u> bendeki siyah-beyaz duygusunu, bir gerilimle zenginleştirerek besler." (p. 49)

"<u>Then</u> there are the packs of dogs, mentioned by every Western traveller to pass through Istanbul during the nineteenth century, from Lamartine and Nerval to Mark Twain, they continue to bring drama to the city's streets." (p. 38)

Since English does not have a one-to-one correspondence for the additive conjunction ' de', the translator renders the conjunction in the original sentence into English by 'then'. It

is to be noted that both the use of the Turkish 'de' in the original sentence and the English 'then' in the translation conveys the same of meaning that what else brings drama to the city is the packs of dogs. Thus, it will not be improper to suggest that there is not traced any meaning loss or meaning divergence in the translation.

8. "Şehri için için çürüten yenilgi, yıkım, eziklik, hüzün ve yoksulluğa <u>karşı</u> Boğaz, hayata bağlılık, yaşama heyecanı ve mutluluk duygularıyla derinden bir şekilde kafamda birleşmiştir." (p. 54)

"<u>If</u> the city speaks of defeat, destruction, deprivation, melancholy and poverty, the Bosphorus sings of life, pleasure and happiness." (p. 43)

The function of the underlined conjunction in the original sentence is to establish an adversative relation between the two clauses. What is to be noted is that the translator renders the adversative conjunction by a causal conjunction into English. Despite that different conjunctive devices are used in the original and its translation, it can be said that both conjunctive devices as used in the original sentence and its translation function to convey the meaning that although the city's general aura used to give the writer the feeling of melancholy, the Bosphorus used to make the writer feel happy at these times. Thus, the translator's decision to replace the adversative conjunction in the original sentence by a causal conjunction in the translation is to be welcomed.

9. "…adlı kitabının yarım boy edisyonunun bir tpkıbasımını yayımcı-şair eniştem Şevket Rado 1969'da basmış,…" (p. 66)

"His book…was published in 1819; in 1969 my uncle Şevket Rado, a poet <u>and</u> publisher, brought out…" (p. 55)

It appears that the translator adds the additive conjuntion 'and' between 'poet' and 'publisher' in the translation, although the original sentence does not include the conjunction. As it has been discussed before, Turkish allows for the occurence of two nouns together not necessarily with the addition of an additive conjunctive between them. Thus, it is correct to say in Turkish 'yayımcı-şair eniştem'; however, this use seems to

violate the traditions of the English grammar, for the translator places the additive conjunction 'and' between the words of the poet and the publisher which occur together without any conjunctive device in the original. The thing to be underlined is that since the addition of the conjunction device 'and' to the translation does not lead to any meaning loss or meaning divergence, the this procedure adopted by the translatoris to be welcomed.

10. "Fransa'da edindikleri estetik görüş, yalnızca modern olarak Türkiye'de asla Mallarme veya Proust gibi güçlü ve hakiki bir ses çıkaramayacaklarını da onlara hissettirmişti. Aradıklarını çok hakiki ve şiirsel olan bir şeyde, bir büyük medeniyetin parçası olarak doğup büyüdükleri Osmanlı'nın yıkımında buldular." (p. 112)

" From the aesthetics they had acquired in France, they knew enough to realise that in Turkey they would never achieve a voice as strong and authentic as Mallarme or Proust. But after long deliberation they found an important and authentic subject: the decline of the great empire into which they were born." (p. 101)

The translator adds the conjunction 'but' before the start of the second sentence to establish an adversative relation between the sentences, although the original sentence does not reveal the adversative relationship. The reason why the translator makes this addition may be that the translator intends to ensure cohesion in the text. What can be said for certain is that the meaning conveyed by the conjunction in the original sentence is reflected in the translation.

11. "Ancak çocuklar ya da çocuksu olanlar gecenin sis ve gemi düdüklerini hatırlarlar."
(p. 202)

"Only children and childish adults remember such things." (p. 192)

The writer uses the conjunction 'ancak' for its secondary meaning in Turkish, which is 'only, hardly'. Thus the translator renders the conjunction into English by its intended meaning, which ensures that there is an exact equivalence between the original sentence and its translation.

3.4.7. Conversational Implicature

It is not on rare occasions that an utterance is used rhetorically by the language speaker. The interrogative sentence 'Why do not you sit and have a cup of tea?' is not uttered just because the speaker wants to hear from the listener why s/he does not sit. Rather, the speaker wants to make the listener sit and drink something. Thus it can be said that the interrogative sentence is a suggestion rather than a question. The translator is to be pay due heed to understand the function of the utterances so as to avoid meaning deviation or even loss.

1. " Biraz sokağa çık, bir başka yere git, seyahat et, derdi hep annem kederle" (p. 14)

"My mother's sorrowful voice comes back to me, 'Why do not you go outside for a while, why do not you try a change of scene, do some travelling?" (p. 6)

What is obvious is that athough the original sentence is an example of standard implicature, for the function of the sentence is genuine; the translated version is an example of conversational implicature, for the function of the sentence is not to ask but to suggest. The translator converts the standard implicature to conversational implicature in order to increase effect on the target readers. What is to be noted is that the core function of both the original sentence and its translation is to suggest. Thus, it can be said there is not traced any meaning loss or meaning divergence stemming from the translator's decision to convert the standard implicature to conversational implicature in course of translation.

2. "Zamanın akışına, insanların ve eşyaların yıpranışına direnen ve çerçeve içerisinde saklanan bu özel anların önemini ve manasını huşu içerisinde anlarken, bir yandan da onlardan sıkılırdım." (p. 21)

"But even as I pondered these dilemmas-if you plucked a special moment from life and framed it, were you defying death, decay and the passage of time, or were you submitting to them? –I grew very bored with them." (p. 13)

Although the original sentence is an example of standard implicature, for the function of the sentence is genuine; the translated version is an example of conversational implicature, for the function of the sentence is not to ask but to declare. The writer intending to express his feelings and thoughts makes a statement in the original sentence; however, it is obvious that the translator suggests the same thoughts and feelings through an interrogative sentence whose function is not to ask but to declare in the translation. Thus, it can be said there is not traced any meaning loss or meaning divergence stemming from the translator's decision to convert the standard implicature to conversational implicature in the course of translation.

3. "Daha alt yazıları okuyamadığım için pek çok şeyi kaçırmıştım, ama ağabeyimin resimli romanlarını da böyle okumuyor muydum?" (p. 28)

"I was too young to read the subtitles, but it was easy to fill in the blanks with my imagination." (p. 19)

What can be said for certain is that the writer does not intend to elicit an answer through the interrogative original sentence. Rather, the writer makes a claim about himself. It is obvious that the translator converts the interrogative original sentence that is used rhetorically into an affirmative sentence. What is to be noted is that the core function of both the original sentence and its translation is to suggest. Thus, it can be said there is not traced any meaning loss or meaning divergence stemming from the translator's decision to convert the conversatinal implicature to standard implicature in the course of translation.

4. "Niye gelmiyorsun buraya?" (p. 37)

"Why won't you come in?" (p. 28)

What can be recognized quite easily is that the writer does not intend to elicit an answer to the original sentence in the form of question; what is intended by the sentence in the form of question is to suggest. It seems that the translator also uses conversational implicature to make the same suggestion. Different from the previous instances, there is

exact equivalence between the original sentence and its translation in terms of both meaning and form.

5. "Nasıl oluyor da bu kız Atatürk şiiri okurken gerçekten ağlıyor? (p. 121)

"Could this other girl be shedding real tears as she read that poem about Atatürk?"

(p. 112)

What the Turkish reader will recognize upon reading the above original sentence is that the writer does not intend to elicit an answer for the question; rather he intends to express disbelief through the original sentence in the form of a question. Thus, it can be said that the sentence is an example of conversational implicature. What is apparent is that the translator maintains the rhetorical function of the interrogative sentence in the translated version by reproducing the conversational implicature.

6. "Ama hiçbir zaman içinde su görmediğim havuzların kenarında HAVUZDAN SU İÇMEYİNİZ yazmasını…nasıl anlamalıyım?" (p. 128)

"But how was I to understand signs that said ' DON'T DRINK WATER FROM THE POOL' when I'd never seen a drop of water in said pool…?" (p. 119)

The writer already knows the answer to the question raised by himself. Instead of expressing directly how he feels, he prefers to imply the negative thoughts possessed by him through a question. What is apparent is both that the translator maintains the rhetorical function of the interrogative sentence in the translated version and that there is exact equivalence between the original sentence and its translation in terms of form.

7. "…şemsiye görüş açımızı kapadığı için kaldırımlarda serseri mayın gibi onun bunun üzerine üzerine varmadan yürümesini biliyor muyuz acaba?" (p. 137)

"…how many of us are able to hold an umbrella without wandering all over the pavement like brainless bums just because the umbrella impeded our vision?" (p. 130)

The function lying behind the question in the original sentence is not to elicit an answer. What is intended through the interrogative sentence is to reprimand. The writer intending to express that he does not appreciate the way people walk on the streets reveals his thought indirectly through an interrogative sentence. What is apparent is both that the translator maintains the rhetorical function of the interrogative sentence in the translated version and that there is exact equivalence between the original sentence and its translation in terms of form.

8. "Dün kar yağdı diye ne tramvaya önden binmek, ne büyüklere saygı…" (p. 138)

"Yesterday it snowed and did any one in the city board a tram from the front or inded show any respect for the elders?" (p. 131)

It can be said for certain that the function of the original sentence is genuine, for the writer expresses his view that people do not show any respect for the elders in a direct way through a standard implicature. However, the original sentence reveals the function of the sentence through a conversational implicature. That is to say, despite that the translator does not intend to ask a question, she comes up with interrogative sentence 'did any one in the city board a tram from the front or inded show any respect for the elders?' to express what is suggested by the writer in the original sentence. What is to be noted is that although the original sentence and its translation does not have formal equivalence, for the original sentence is an affirmative sentence and the translation an interrogative sentence; there is exact equivalence between these in terms of the function they have, which is to reprimand those who do not show respect for the elders.

9. "Ama biraz da derslerine çalışsan" (p. 141)

"But what about your homework?" (p. 134)

Although the writer reveals the function of the original sentence- which is suggestion- through a standard implicature, the translated version serves the same function through a conversational implicature. It is obvious that the translator does not intend to elicit an answer to the interrogative sentence 'What about your homework?', rather she intends to

make the suggestion intended by the writer. What can be said for certain is that the original sentence and its translation does not have formal equivalence, for the original sentence is an affirmative sentence and the translation an interrogative sentence; there is exact equivalence between these in terms of the function they have, which is to suggest that you study.

10. "İstanbul sosyetesinin bu zarif kadını hiçbir yolculukta bu kadar neşeli değildi. Neden acaba yanındaki beyefendi sayesinde mi acaba diye soruyorlar" (p. 179)

"We have never seen this İstanbul socialite looking quite this happy. Could it be the dashing man at her side?" (p. 170)

The function of the original sentence in the form of a question is to imply something that has not to be stated explicitly. Likewise, the translator maintains the rhetorical function of the interrogative sentence through an interrogative sentence in the translated version. It is obvious that neither the writer nor the translator intends to elicit an answer to the questions; rather, they intend to state that the reason why the woman mentioned in these sentences looks so happy is that she has a relationship with a man. What is apparent is both that the translator maintains the rhetorical function of the interrogative sentence in the translated version and that there is exact equivalence between the original sentence and its translation in terms of form.

11. "Bunda ders kitaplarından başka herhangibir şey okuyan herkesi 'entelektüel' ve bu yüzden de şüpheli ve 'kompleksli' sanan zengin çocuğu arkadaşlarımdan uzaklaşmak istememin ne kadar payı vardı?" (p. 305)

"How much did this have to do with my rich-kid friends, who called anyone who read anything other than a textbook an 'intellectual' or a shady character 'riddled with complexes?" (p. 294)

The writer already knows the answer for the question raised by himself. Instead of expressing directly what he thinks, he prefers to reveal his thoughts through a question.

What is apparent is that the translator maintains the rhetorical function of the interrogative sentence in the translated version.

12. "Cihangir'e gidelim" (p. 315)

"Let's go to Cihangir" (p. 304)

The original sentence, though in the form of an affirmative sentence, is a question raised when an answer is expected to be elicited from the interlocutor. It seems that the translator maintains the rhetorical function of the original sentence in the translated version, for the translator intends to elicit an answer rather than to make a statement. Thus, it will not be wrong to contend that both the original and the translated versions are examples of conversational implicature, for what is intended by the affirmative sentences is to ask the interlocutor whether s/he would like to go to Cihangir.

3.5. A Few Instances of Inaccurate Translation

1. "Abdülhamit'in İstibdat diye bilinen <u>otuz üç yıllık</u> baskı döneminin başlarında, 1880'lerin sonlarına doğru bir gün, Babıali'deki küçük Saadet gazetesinde bir sabah erkenden oturmuş çalışan yirmi beş yaşlarındaki genç gazetecinin odasının kapısı birden açılmış…" (p. 129)

"Early one morning in the late 1880s-not long after Abdülhamit began his <u>thirty years</u> of Absolute Rule-a twenty-five year-old journalist was sittinh at his desk in the offices of Happiness, a small Babıali newspaper, when all of a sudden the door flew open…" (p. 88)

The reason the translated version of the original sentence cited above is included under the category of instances that are detected to be inaccurate is that the translator renders the phrase 'otuz üç yıllık' into English by 'thirty years', which shows that the translator omits the 'three' in the course of translation. What can be said for certain that the slip by the translator will not hinder the understanding of the sentence by the target readership;

however, what cannot be denied is that the underlined phrase in the original sentence is not rendered into English with exact accurateness.

2.   "Boğaz'ın bir yakasından öbür yakasına işe giden <u>memurları</u> ve pazardan dönen <u>eli fileli</u> kadınları geçiren motorları ve İstanbul'un bir köşesinden diğer köşesine sigara ve çay içerek giden dalgın ve kederli yolcuları taşıyan Şehir Hatları'nın artık benim de babam gibi, tanıdığım gemilerini saymıyorum…" (p. 190)

"… like my father, I did not bother with the motor launches that crisscrossed the Bosphorus, taking <u>businessmen</u> to work and transporting women with fifty bags of shopping , nor did I count the city ferries that darted from shore to shore, from one end of İstanbul to the other, carrying gloomy passengers who spent the journey lost in thoughts…" (p. 181)

What is revealed through the comparison of the original sentence and its translation is that the translator renders the word 'memur' into English by 'businessmen', which can be said to be an instance of inaccurate translation, for the word in the original sentence is used for people who have a secure government job while the word 'businesman' in the translation is used for people who run their own business. Thus, it can be said the process of translation results in meaning divergence.

3.   "Günlük hayatın en sıradan anında, <u>postanede</u> kuyrukta beklerken ya da öğle yemeğini yerken yanıbaşımızda böyle biri öbürüne der ki…" (p. 202)

"Then, in the middle of an ordinary day, while you are waiting in the queue at the <u>pastry shop</u> or eating lunch, such a person will turn around and say:.." (p. 192)

Similar to the examples cited previously, the comparison of the sentences cited above reveals that there is an instance of inaccurate translation in that the translator renders the word 'postane' into English by 'pastry shop'. Pastry shop cannot be the equivalent word for the 'postane', for pastry shop is a shop where there is made and sold pastry food but postane is the Turkish word for the English 'post office'. The meaning divergence in the translated version is noticeable.

4. "...Boğaz gezisi yapan Türk-Alman Dostluk Cemiyeti'nin yolcularını taşıyan motor Marmara'ya inen kereste yüklü başka bir motora Yeniköy ile Beykoz arasında çarparak batmıştı da <u>on üç kişi</u> Boğaz'ın karanlık sularında kaybolup ölmüştü…" (p. 203)

"…a motor launch carrying members of the Turkish-German Friendship Society collided with another vessel carrying lumber between Yeniköy and Beykoz, and then-well, <u>three people</u> fell into the sark waters of the Bosphorus and died." (p. 194)

What is obvious is that the specifier 'on üç' in the original sentence is translated into English by 'three', which is indicative of that the translator omits the item 'on', and thus of meaning divergence. The reason why the translator mistranslated the original language unit may be due to differences in traditions of writing the numbers between ten and twenty. That is to say, although numbers between ten and twenty are written as two word units in Turkish, in English they are not. Thus, although the number '13' is written as 'on üç' in Turkish, it is written as 'thirteen' in English.

5. "Babam beni hemen okuldan alıp İsviçre'ye yollamak istiyor, dedi daha sonra güzel sevgilim <u>iri gözlerinin her birinden</u> iri birer damla elindeki çay fincanına doğru hızla inerken." (p. 312)

"My father wants to take me out of school and send me to Switzerlad, my beloved told me, as tear rolled from <u>one of her enormous eyes</u> and dropped into the teacup in her hand." (p. 302)

It is obvious that the intended meaning of the expression underlined in the original sentence is not sensed in the translation. Although the original sentence conveys the meaning that the author saw tear rolling from both eyes of his beautiful lover, its translation conveys the meaning that tear rolled from one of the eyes of the author's lover. Thus, it can be suggested that the process of translation resulted in meaning divergence.

6. " …karşıdaki apartmanın yan duvarındaki <u>konserve</u> reklamındaki kız,. .." (p. 285)

"...the girl in the <u>marmalade</u> advertisement on the wall of the apartment building across the street…" (p. 275)

The underlined word 'konserve' in the original sentence is used to refer to food- usually vegetable- that is tinned or canned so as not to let it get spoilt. It is interesting to note that the translator renders the name of the food into English by 'marmalade', which is a kind of sweet food. It seems that the procedure adopted by the translator in the translation of 'konserve' by 'marmalade' leads to meaning divergence.

4. CONCLUSION

Translation which is simply defined to be a process of changing something that is written or spoken into another language (Oxford Advanced Learner's Dictionary, 2001) is, in effect, a complicated task whose steps need to be determined in accordance with a theory that has a sound basis. This very call for a theoretical basis has paved the way for the emergence of an independent discipline, namely translation discipline. Thus, theorists, translators and translation authorities have begun an endless journey for translation studies in an attempt to come up with possible sources of difficulties that may pose problems for the translators in the course of translation; with reasonable account of the occurence of translation problems; with possible procedures to deal with the problems; and with the ideal and the most suitable procedures to be recommended to those performing the practice of translation (Newmark, 1988).

What else the translation theorists have attempted to account for in this journey is the issue of equivalence. After long-lasting observational studies, disputes and negotiations it has been agreed upon that the translator is not to stick to the idea that her/his duty is to copy the form of a SL text, because "any time a translation is done into another language, it can be regarded an approximation of the meaning in the new language rather than an identical one" (Kayaoğlu, 2009, p. 137), but that the translated work is to leave a similar impact on the target readers as the original work does on the original audience. Thus, it has been contended that equivalence is not to be searched at formal level only; and that achieving equivalence at pragmatic level is to be paid equal consideration by the translator.

However, the review of translation literature has revealed that the translator can face some difficulties attempting to achieve pragmatic equivalence between the SL and the TL texts. The translator translating a source text may realize that the knowledge bank of the target readers is not the same as that of the original audience, and that without making

some of the information in the original text explicit, the translation will lack coherence. This explains why the word "Ladino" cited in the book *İstanbul: Hatıralar ve Şehir* is rendered into English through the additional information that "Ladino is the_medieval Spanish of the Jews who had come to Istanbul after the Inquisition".

Second, the translator is to ensure that the SL text and the TL text overlap in terms of register in order to achieve equivalence at pragmatic level. This is the basic motive that led the translator to translate the word "teşrifat" which is formal into English by the word unit "official etiquette" which is equivalent to the Turkish word in terms of register.

Lastly, the translator may face difficulty in translating texts that refer to settings unfamiliar to the target readers or texts that include archaic or age-specific vocabulary. Larson (1984) suggests that the translator's duty is to ensure that the target readers are communicated the core intended meaning of the original text, thus, in search of achieving this aim, the translator is free to modernize the archaic and age-specific vocabulary and to familiarize the target readers with the setting referred in the source text. To illustrate, the archaic word "memnu" cited in the book *İstanbul: Hatıralar ve Şehir* is translated into English as "forbidden", which shows that the translator modernized the word.

What is to be noted is that the difficulties awaiting the translator in the course of translation is not at pragmatic level only. The translator may also face difficulties in attempting to achieve equivalence at formal level. A thorough review on literature has uncovered that formal equivalence is to be examined at two levels: equivalence at word and above word level; grammatical and textual equivalence. The difficulties that may pose problems for the translator at word and above word level are mostly faced in the translation of language-specific units that have no correspondence in the TL, metaphors, metoynmies, synecdoches, idioms, loan words, proper nouns, neologisms, collocational patterns, hyperboles, euphemisms and culture-specific lexical units.

Although we often hear people around us say with a mixture of joy and complaint that the world has never seemed to be this much smaller, for with the help of technology contact with other nations and cultures is unbelievably easy in today's world; it is still unrealistic to expect that there is not any difference among nations and cultures in the way

they perceive and conceptualize the reality around them. Each language conceptualizes the world differently, which accounts for why some languages do have lexical units or concepts that do not exist in other langauges. Thus, it is reasonable to suggest that some difficulties await the translator in the translation of language and culture specific items in original documents.

The procedures suggested by the translation theorists to be used in the translation of language-specific and culture-specific units that have no correspondence in the TL are 1) *componential analysis*, which entails rendering of the unit by a generic name plus its distingushing component, 2) *transference*, which entails rendering of the unit in the TL text by units on loan from the original text, 3) *cultural equivalent*, which entails rendering of the units by their cultural equivalents in the TL text (Newmark, 1988). It is useful to refer to the translated work, *Istanbul: Memories and the City*, so as to illustrate how these procedures are used by the translator. That the culture-specific word "taka" is translated into English as the word unit "small wooden boats" indicates that the original word is rendered by a generic name plus its distinguishing component. And that the Turkish culture-specific word "hamam" is rendered into English by "the hamam" shows that the procedure adopted by the translator is transference. As for the last procedure of translation by cultural equivalents, the sentence where the word unit "Şeker ve Kurban Bayramları" is translated into English as "long festive lunches" can be given as a good example.

The words that are language or culture specific do not necesssarily have to denote common nouns. Languages, indeed, do have language and culture specific proper nouns that refer to people, geography and objects (Newmark, 1988). However, the procedures suggested to be used by the translator in the translation of language and culture specific common nouns cannot be adopted in the translation of proper nouns. The review on the literature of translation has uncovered that the procedures that are recommended by translation theorists to be used in the translation of proper nouns are 1) *transference*, which is the most suitable procedure in the translation of proper nouns, 2) *translation by an accepted translation*, which is used when the proper noun has already an accepted translation. To refer to the translated work, *Istanbul: Memories and the City*, is in need to illustrate the use of each procedure. That the proper nouns "Maçka, Üsküdar, Taksim, Manisa, Gördes, Alaaddin, Hürriyet (newspaper name)" are rendered into English by

"Maçka, Üsküdar, Taksim, Manisa, Gördes, Alaaddin, Hürriyet" respectively indicates that the procedure of transference is mostly used in the translation of proper nouns. And that the proper nouns "Osmanlı İmparatorluğu, Boğaz and Hazreti Muhammed" are rendered into English by "The Ottoman Empire, The Bosphorus and The Prophet Mohammed" respectively demonstrates that proper nouns are translated by their accepted translations.

The idioms are defined to be "language-specific expressions of at least two words which cannot be understood literally and which function as a unit semantically" (Beekman and Callow 1974 cited in Larson, 1984, p. 115). And what can be said for certain is that the idioms' being language specific is what makes them difficult to be rendered into another language. Baker (1992) suggests four procedures that are at the disposal of the translator attempting to translate an idiom in a SL text, which are 1) *translation by idiom with a similar form and meaning,* 2) *translation by an idiom with a similar meaning but dissimilar form,* 3) *translation by paraphrase,* 4) *omission.* Baker (1992) contends that translators mostly use the procedure of translation by paraphrase. To illustrate each procedure a reference to the translated work, *Istanbul: Memories and the City,* is in need. Firstly, that the Turkish language specific idiom "bir içim su" is rendered into English by "a sip of water" indicates that the procedure adopted by the translator in this specific instance is translation by idiom with a similar form and meaning. And that the translator rendered the idiom "tepesi atmak" into English by the idiom "to lose temper" shows that the procedure of translation by an idiom with a similar meaning but dissimilar form is adopted by the translator in this very example. That the idiom "her kafadan bir ses çıkmak" is rendered into English by "everyone talked at the same time" indicates that the procedure adopted in this example is translation by paraphrase. Finally, that the idiom "can çekişmek" is not rendered into English shows that the procedure of omission is adopted by the translator in this specific example.

Not infrequently, the translator faces difficulty in attaining formal equivalence because of the fact that there is not overlap between the SL and the TL in terms of their preference for figures of speech. A metaphorical usage- it may be a metonymy, a synecdoche, a hyperbole, or simply a metaphor- produced by the writer in the source text in an attempt to create a mental image or effect may be obscure to the target readers, or it may not create a similar effect on the target reader; on which occasions the translator may feel the need 1) *to*

translate the metaphor by a simile, 2) *to convert the metaphor to sense* or 3) *to omit the metaphor* in the course of translation. Referring to the translated work, *Istanbul: Memories and the City,* all these three procedures can be illustrated. First, that the metaphorical usage "maymun" is translated into English by the word unit " looking like an awful monkey" shows that the procedure adopted by the translator in this example is translation by a simile. And that the metaphorical usage of "sırt" meaning hill is rendered into English by "hill" shows that the procedure adopted in this instance is translation by converting the metaphor to sense.

Just like a language can be used figuratively to increase effect or create a mental image, it also can be used indirectly to lessen the negative effect that can possibly be created by a word or expression that is either taboo or that has inherently unwanted connotations. And it has been uncovered that the indirect word or phrase that is used to refer to the unwanted and unpleasant is called a euphemism. Euphemisms are possible sources of problems for the translator in the course of translation, for the translator may fail to recognize the euphemistic nature of the SL expression. Larson (1984) suggests that "the important thing is for the translator to recognize the euphemistic nature of the SL expression and then translate with an appropriate and acceptable expression of the target language whether euphemistic or direct" (p. 116).

The SL text and the TL text may not show overlap in the way they prefer certain words to occur together, either, which is another source of translation problem that poses difficulty for the translator attempting to achieve equivalence at formal level. What the translation theorists suggest as the most suitable procedures to be adopted in the translation of string of words that go together, namely collocational pattern, are 1) *to translate by an equivalent collocational pattern that will sound natural to the target readers* (Larson, 1984), 2) *to translate by its sense.* Referring to the translated work, *Istanbul: Memories and the City,* it can be said that both procedures are adopted by the translator in the course of translation. That the collocation "iğneleyici dil" which is peculiar to the Turkish language is rendered into English by "sharp comments" is a good example of the use of the procedure of translation by an equivalent collocational pattern. And that the collocation "şehir adabı" is rendered into English by "polite rules of society" demonstrates that the original collocation is translated by its sense.

Translation of loan words in a SL text poses problem for the translator rendering the words into a language where the words are not on loan. Baker (1992) suggests that the translator 1) *transfer the loan word plus an explanation in the TL* or 2) *communicate the meaning only*. It is to be noted that the translator is to be meticulous in translating loan words, for the word borrowed from another language may gain a different sense in its new environment, in which case the original word and the loan word with its new sense in its environment are called false friends (Newmark, 1988). This explains why the word "kolej" is rendered into English by the word "academy". Although English language has the word "college" which is the one-to-one correspondence of the word "kolej", the translator rendered the word into English by "academy"; for the words "kolej" and "college" are false friends.

Loan words are not the only words that may gain new sense in its new environment; common words of a language may lose their original meanings and may gain a new sense in time, to which Newmark (1988) refers as a neologism. What can be said for certain is that a neologism is introduced to a language in need of meeting the demands of its users. Thus, totally new words and expressions, acronyms which was once the abbreviated form of string of phrases but has lately been started to be used as an independent word representing the phrases, and abbreviations which is akin to acronyms in that it has gained an identity as an independent word fall into the category of neologisms. Undoubtedly, the translation of neologism pose problems for the translator in the course of translation. The translator may not recognize that a particular word is a neologism or even worse the translator may fail to recognize that a word is used in a SL text with its new meaning. Newmark (1988) recommends that the translator makes the meaning intended by the neologism explicit if s/he feels that the neologism is opaque. This explains why the acronym "İETT" is rendered into English by an additional information that "İETT is REQUEST BUSSTOP"

As stated previously, formal equivalence is to be searched for at two levels: at word and above word level; grammatical and textual level. Thus, it is to be noted that just like a translator faces some problems in the translation of lexical items and units, the translator may also face some difficulties and problems in the course translation due to the

differences between the grammar of the SL and the TL texts. It is inevitable that the translator will experience some difficulty translating from a language with the word order of S+O+V into a language with a different word order, S+V+O; or translating between languages that have different tense systems; or translating between languages that have different pronominal system; or translating between languages that have different traditions in pluralizing the nouns. The recommended procedure as revealed through the review on literature is that the translator follows the grammatical traditions of the target language.

"When translation cannot be carried out by adhering closely to the linguistic form of the source text, textual equivalence is achieved through what Catford (1964) calls 'translation shift' (Bassnet, 1991). The concept of shift is defined as departures from the linguistic structure of the source text in the course of translation (Hatim, 2001). Baker (1992) contends that the translator may need to change the voice of a sentence in the SL text in the course of translation in order to achieve equivalence between SL and TL which do not match in their preference for use of voice. Or the translator may change a verb of a sentence in the SL text so as to communicate better the core meaning of the sentence to the target readers. Not on rare occasions, the translator realizes that a verb in a SL text needs to be nominalized in the course of translation, because the TL expresses the intended meaning of the SL verb through a noun. And the translator may feel the need to change the positions of the elements of a sentence in the SL text so as to emphasize the theme. The translator may also need to break a complex sentence down into two or more, or s/he may need to combine two or more sentences into one simply in the pursuit of ensuring utmost undertanding of the target readers.

Difficulties await the translator in the course of translation due to differences between the SL and the TL in terms of the devices they apply to attain cohesion. Baker (1992) contends that if the SL gets use of substitution devices that allow the reader to trace previously mentioned grammatical items and the TL does not, the translator will face difficulty in the course of translation, on which occasion the translator is recommended that s/he follow the traditions of the target language. Not infrequently, languages may deliberately leave out a word or words from a sentence, when the meaning can be understood without them (Oxford Advanced Learner's Dictionary, 2001). For instance, in the following sentence the writer deliberately leaves out the verb 'brought' in the second

sentence of the complex sentence: "*John brought some carnations, and Catherine some sweet peas*" (Baker, 1992)*;* and it can be said for certain that the meaning can be understood without it. However, if the sentence is to be translated into a language which does not allow for the ellipsis of the verb, the translator will most probably provide the verb. The difficulty awaiting the translator in the course of translation may stem from the differences between the SL and the TL in the way they relate ideas (Baker, 1992). That is to say, if the SL and the TL vary tremendously in their choice of conjunction devices and the frequency with which they use these devices, the translator will most probably face some difficulties. The literature of translation indicates that the procedure to be adopted by the translator is to follow the traditions of the target language.

Lastly, the translation of conversational implicatures may pose problems for the translator. For instance, the utterance 'I am cold' as a conversational implicature carries the meaning that the speaker wants someone to close the window; however, the translator will translate the utterance wrongly if s/he misinterprets it as an exclamation. "Problems arise in translation when the function of such patterns is not recognized and a literal transfer of form distorts the original implicature or conveys a different one" (Baker, 1992, p. 230). Thus, the translator is recommended that s/he make sure the intended function of utterances.

It is to be noted that whatever decision the translator takes in the course of translation as to the most suitable procedure to apply dealing with a particular problem, the translator is to keep in mind that the translation is done for the target readers. Only if the translator keeps in mind who the audience is, what the audience possesses, what the audience wants to see in the translation can the target readers be left with a similar impact as the original audience.

The enquiry into *Istanbul: Memories and the City* in search of equivalence has offered many findings. However, the major finding of the study is that it offers a support for the view that the translator's first responsibility is towards the target readers. As opposed to the false and groundless effort to copy the writer and the SL text at any cost, the translator has proved that the target reader is to be at the centre of all the decisions taken by the translator. She has shown that it is legitimate to add extra information to the translation

despite that the original text does not include the information, especially in the translation of culture & language specific units and of grammatical features unfamiliar to the target readers; that it is necessary to delete any information that she thinks the target readers already know as she has done while translating the sentence 'İtalya'daki Stambolini Yanardağı' into English as 'Strambolin Volcano' or while translating the sentence 'New York'taki Frisch'in yaptığı gibi' as 'just like Frisch'; that it is necessary to learn more about the writer so as to give true information to the target readers as she has done while translating the sentence " İlkokulun son sınıfındayken mesela, gözüne girmekten pek hoşlandığım, bir gülümsemeyle mutlu olup, kalkan bir kaşıyla dertlendiğim-ve şimdi de pek tatsız ve otoriter olarak hatırladığım-bir öğretmenim vardı" as " In the last year of primary school, there was a teacher I now remember as disaggreeable and authoritarian, though at the time, it made me happy just to see her; if <u>she</u> smiled at me I was ecstatic and if <u>she</u> so much as raised an eyebrow, I was crushed.", which shows that the translator asks more about the writer's teacher and learns that the teacher was female; that what is more important than stick adherence to the target text is ensuring the understanding of the text as she has done while translating the age-specific vocabulary into English by modernizing them. A guest at the Cambridge Seminar 2007, what Laureen tells about translation reveals her stance towards the practice

Translation, I'm often told, is a mechanical exercise. There is the text, which like fate, is already written; the translator's job is simply to replicate it in another language. All this is true, but there is more to a text than its surface. When I sit down to translate a novel by Orhan Pamuk, I know it will not be enough to find the correct words. I need to be sure they are also the right words – the words that will conjure up the imaginary world in which it is set. So I myself need to believe in that cloistered world, to believe myself inside it. Only then can I hope to find the words that will make it visible in English (Freely, 2007).

For a more comprehensive discussion the minor research questions are answered.

1. To what extent is equivalence attained at pragmatic level in terms of coherence, register, time, setting and function?

It is proper to suggest that the translator of the book *Istanbul: Memories and the City* has shown great effort to ensure coherence, which will in turn lead to attainment of the pragmatic equivalence. As stated previously, whether a text coheres or not depends on what the reader perceives how. Thus, that the translator adds the information that 'he was the head of the leading Turkish industrial company' when the name Vehbi Koç reveals itself in the novel; that the translator specified the exact time of the salute of Atatürk's memory as 9.05 even when the writer does not specify the time; that the translator added the information that 'he was a very prominent figure in the modern canon of Turkish literature' when the name Namık Kemal appears in the novel; that the translator provided the information for the target readership that Abdülhamit is one of the sultans ruling the Ottoman Empire in the 19th century although the writer does not include the information in the original novel; that the translator helped the target readership make a connection between Brazil and 'bezelye' (pea), between the Bosphorus and the throat, between the English verb 'pushed' and the Turkish taboo word that is pronounced the same as the English verb referred proves that the translator became visible here and there in the translated version of the book in order to ensure that the gap in the knowledge bank of the target readers does not prevent them from understanding the intended meaning.

Along with the additions, the translator's visibility is seen through the omissions of some expressions, utterances by the translator. To illustrate, the following clause taken from an original sentence of the novel, which is " Mari adlı bir Yahudi kızın uzun uzun hamursuz bayramından söz ettiğini….", was rendered into English as" I remember a Jewish girl called Mari telling us all about Passover…." demonstrates that the translator omitted the writer's expression 'hamursuz bayramı' and substitutes it by 'Passover'. The reason why the translator rendered the expression by 'Passover' is the assumption that the target readership is already familiar with it.

What should be noted as to whether the register of the book *İstanbul* can be traced in its translated version *Istanbul: Memories and the City* is that the translator of the novel seems to have decided not to adjust an informal way of speech through the translation process in that most of the informal pieces of language produced by the writer have been turned into either neutral or formal language units. For instance, the original sentence " Dünyanın en iyi ressamı da olsan kimse iplemez seni.." indicates informal use of language; however, the

translator rendered the sentence into English as "Even if you were the best artist in the world, no one would <u>pay you the slighest attention</u>.", which is not equivalent to the original sentence in terms of register, for the translated version of the sentence does not indicate informal way of writing. Likewise, the original sentence " …balkonlarında çay içerek sizi seyreden <u>teyzelerden</u>,…,sahildeki lağım borularının boşaldığı yerden donlarıyla denize giren…" was rendered into English as "…the <u>old ladies</u> watching you from balconies as they sip their tea,…, children in their underwear entering sea just the sewers empty into it…" , which indicates that the translator adopted a formal way of writing. That the translator changed the register of the original is apparent in the translation of the following sentence; " Benim çocukluğumda, günün yeni zenginleri, yavaş yavaş <u>palazlanmaya</u> başlayan burjuvalar için…" was rendered into English as "…for the nouveau riche and the slowly <u>growing</u> bourgeoisie." Although 'palazlanmak' is an informal way of expressing that 'someone is getting rich', the verb 'to grow' does not carry the same informality. However, it should be noted that although the writer points to informality here and there in the novel, the general register of the original book is close to be somewhere between formal and informal. Thus, except from a limited number of instances, the translator managed to reflect the register of the original novel.

Although the original book and its translated version are equivalent to a great extent in terms of register, the two versions of the book vary tremendously in terms of the usage of archaic and age-specific vocabulary. Despite the writer's deliberate usage of words that are archaic and old-fashioned in the pursuit of making the readers's mind wave with nostalgia, the translator seems to modernize these words. For instance, the phrase 'kurander yapmak' was rendered into English as 'draught'; however, it is to be noted that the rendering of the archaic phrase into English as a modernized word caused loss in terms of the impression the archaic word leaves on the reader. Likewise, the writer deliberately uses the word 'pabuç' to describe what a person who lived in very ancient times wore. However, the translator rendered the word into English as 'shoes' which is the modernized version of the word. It can be said that although the translation communicates the core meaning of the archaic word, it does not leave the same impact on the target readers as the original sentence does on the source readers.

As for the words that refer to settings unfamiliar to the target readers, it can be said that the translator rendered them into English by additional information. For instance, the translator provided the information that the climate in Istanbul is 'gentler' in the translated version despite that the original book does not include any information as to the climate in Istanbul. Likewise, although there is not any information accompanying the setting 'Haydarpaşa' in the original book, the translator added the information that Haydarpaşa is "the Asian city's main train station. Also, the translator assuming that the target readers may not know where Selanik is situated added the extra information that "it is a Greek city", despite that the writer does not need to include the information in the original book. Thus, it can be inferred that the translator translated the book bearing in mind what the target readers may need to know and may expect to see in the translation; and that the original book and its translated version are equivalent in terms of description of the settings.

Lastly, what needs to be discussed under the title of pragmatic equivalence is whether the SL text and the TL text are equivalent in terms of their functions. As stated previously, the function of the book *İstanbul* is expressive, for the book does not inform the readers on a special area, nor does it persuade the readers to think in a certain way. Rather, the writer expresses what goes on in his mind. It is obvious that the function of the translated version ofthe book is also expressive, for the translator maintained the personal components of the writer in the translation.

2. To what extent is equivalence attained at word and above word level?

The translator rendered the SL words or units that lack correspondence in the TL through three procedures. The translator mostly used the procedure of translation by a cultural substitute as she did in the translations of the words 'enişte', 'haydut', 'hısım teyze', 'kahvehane'. The words were translated as 'uncle', 'gangster', 'aunt', 'coffeehouse' , respectively. However, what is to be noted is that the cultural substitute of these words do not convey the exact meaning inherent in the SL words. The second most used procedure is translation by a descriptive phrase plus a generic name. That the word 'gülabdan' was translated as 'rosewater pitcher', and 'bakkal' as 'the neighbourhood shop' indicates the use of the second procedure. And the translator adopted the procedure of transference as a

last resort as she did in the translations of 'hamal', 'mama', 'meyhane' and 'rakı'. It can be inferred that the procedure of translation by a generic name plus a descriptive phrase proves to be the most successful procedure, for the core meaning of the words are best communicated by their descriptions.

As for the translation of metaphors, it can be said the translator managed to achieve equivalence through the use of several procedures. The translator translated the similes into English literally, for the point of similarity is obvious in similes. For instance, the translator translated literally the following clauses 'şiir gibi inen karanlık' and '<u>esrarlı bir deniz gibi</u> kıpırdanan Boğaz'ın sularının" as 'dusk descend like a poem' and 'the Bosphorus, <u>glimmering like a mysterious sea'</u> respectively. When the translator felt that the point of similarity suggested through a metaphorical usage was not clear, the translator turned the metaphor into a simile. For instance, the sentence 'annemin maymuna benzeyen arkadaşı' was rendered into English as 'as awful as a monkey' by the translator. Another procedure adopted by the translator is converting the metaphor to sense, the procedure which the translator used most. For instance, the translator converted the metaphorical usage in the following clause to sense 'Boğaz'ın havasına tamamen <u>saygılı</u> ekler yapıldı' by translating it as 'construction…that <u>suited</u> the Bosphorus climate so well'. Likewise, the translator rendered the phrase 'Bebek'in sırtı' into English as 'the hills of Bebek', which indicates that the translator reduced the metaphor to sense.

The writer uses metonymy and synecdoche in the original book quite frequently. It seems that the translator achieved equivalence between the SL and the TL texts through the use of the procedure of translation by reducing the figurative usage to sense. That the translator rendered the clause 'koltuğunu kaybedince', which indicates an instance of synecdoche in that part stands for whole, as 'he lost his position' proves that the translator reduced the figurative usage to sense. Also, that the translator rendered the sentence 'Paris ile yazışmaya başladı', which indicates an instance of metonymy in that whole stands for part, as 'he started to correspond with the publishers in Paris' leads us to infer that the translator reduced the figurative usage to sense. Although the translator adopted the procedure of translation by reducing to sense in the most instances, it is to be noted that the translator maintained the metonymies when the whole standing for part is the common

noun 'city' or a particular city name as in the following sentence; 'Bütün şehir uyuyordu' was rendered into English as 'the city was asleep'.

As for the translation of idioms, it is to be noted that the translator achieved equivelence between the SL and the TL texts through the use of the procedure of translation by paraphrase. That the idiom 'kulak asmamak' was rendered into English as 'disinclined to listen', 'kulağına küpe olmak' as 'have in mind', 'burnunu sokmak' as 'have greedy interest', 'umut bağlamak' as 'expect a great deal from someone' and 'canı yanmak' as 'be in pain' indicates that the translator mostly got use of the procedure of translation by paraphrase. It seems that some idioms were translated literally into English such as 'dişimi sıkmak' as 'clench my teeth', 'bir içim su' as 'a sip water', for the literal translations of these idioms communicate the meaning intended by the writer. Except for one instance where the idiom 'bir dedeğini iki etmemek' was translated as 'to read too much into what one says' , equivalence is attained between all the SL idioms and their translations. The problem with the translation of the idiom just mentioned is that although the original idiom communicates the meaning that "X is willing to make Y feel good by doing whatever Y wants and approving whatever Y says", the translation of the idiom carries the meaning that "X counts on what Y says".

As stated previously, languages may vary tremendiously in the way they allow for certain words to occur together, which indicates that the SL and the TL may show different instances of collocational patterns. And, the translator of the book seems to adopt four procedures to deal with collocations. The first and the mostly used procedure by the translator is translation by an equivalent collocational pattern in the TL. That the translator rendered the collocation 'iğneleyici dil' as 'sharp comments', ' piyasaları sarsmak' as 'wreak havoc on world markets', 'sayfiye yeri' as 'summer house', 'kuyunun dibi' as 'the foot of the well' shows that the translator found an acceptable equivalent collocational pattern in the TL for the collocations in the SL text. The second procedure that is mostly used by the translator is translation by paraphrase. For instance, the translator rendered the collocation 'hüngür hüngür ağlamak' as 'cry all the louder', and the collocation 'çekirdek aile' as 'my parents and my brother'; for the SL collocations does not have equivalent collocational patterns in the TL. The next most used procedure is literal translation of the collocations. That the translator rendered the collocation 'yakın akraba' as 'close relative',

'uzak akraba' as distant relative', 'ölen kültür' as 'dying culture', 'altın çağ' as 'golden age' demonstrates that the translator adopted literal translation procedure in rendering the collocations whose literal translation are acceptable in the TL. The final and the least used procedure by the translator in rendering the SL collocations is omission. That the translator rendered the collocation 'kiraz dudak' as 'lips' shows that the translator omitted words that do not have acceptable usage in the TL; however, what is to be noted that meaning loss results from the translator's decision to omit these items in that although the original audience will have the impression that the writer's girl friend has lips as red as a chery, the target audience won't.

Hyperboles which are defined to be piece of language that is used figuratively to increase effect are another source of translation problems. It seems that the translator dealt with the hyperboles through four procedures. The first procedure is literal translation. That the translator rendered the phrase 'binlerce Orhan' as 'thousands of Orhan', 'yüzlerce kere' as 'hundreds of times', 'metrelerce yükseklikteki yük' as 'many metres high' indicates that the translator rendered the hyperboles that are acceptable in the TL literally. The second procedure is translation by an equivalent hyperbole. The translator rendered the hyperbole 'ağzına kadar insan dolu' as 'packed with people to the roof' ; and she translated 'cehennem' as 'living hell' , which shows that the hyperboles were translated by their equivalent hyperboles in the TL. The next procedure used by the translator is translation by paraphrase. That the translator rendered 'bayılmak' as 'great love' and 'öğürürcesine iğrenmek' as 'to hate heartily' shows the translator's use of the procedure of translation by paraphrase. The last and the least used procedure is omission. Except for one instance where the hyperbole 'ömrünü vermek' was deleted, all the hyperboles were translated into English.

Just like hyperboles are used in the original book to increase effect, euphemisms are used by the writer to lessen effect. It seems that the translator rendered the euphemisms into English by equivalent language units that are euphemistic in nature. Except for one instance where the translator seems to misinterpret the euphemism 'kendine kötülük etmek' and thus translates it as 'to do harm to oneself', the translator achieves equivalence between the SL euphemisms and their translations.

The original book is abundant in words that are on loan from especially English; thus, the translator transfered the loan words to the translated version. Except for one instance where the translator transfered the word 'sosyete' which is used to describe people who are too proud to announce their wealth into English as 'society' which is used to refer to a group of people who share same customs the translator achieves equivalence between the SL and the TL texts.

Loan words are not the only words that the translator transfered to English. It seems that the translator transfered the names of people in the original book to English provided that the gender is explicit. Otherwise, the translator provided additional information accompanying the proper noun as in the instance where the translator transfered the proper noun 'Alaaddin' to English and added the information that Alaaddin is a man. Likewise, the translator transferred most of the geographical names and names of objects to English. However, it is to be noted that the translator did not transfer the proper nouns that already have an accepted translation into English. For instance, the translator rendered 'İstanbul' as 'Istanbul'; 'Boğaz' as 'the Bosphorus'; 'Hazreti Muhammed' as 'the Prophet Mohammed'; 'Kapalı Çarşı' as 'the Covered Bazaar'. Lastly, the translator neither transferred nor translated the proper nouns with whose usage an idea is intended to be suggested. The last name of the writer 'Pamuk' is both transferred and translated as 'Cotton' for this very reason.

Neologism is another source of translation problems and the analysis of the book has revealed how the translator dealt with it. Three types of neologism are discovered in the original book; acronyms, brand names, old words with new senses. The translator rendered the acronyms into English by two procedures; first, the translator transferred the acronyms that are already familiar to the target readers as in the transference of 'NATO', and second, the translator transferred the acronym into English providing an additional information as to the function of the acronyms as in the transference of 'IETT'. As for the procedure adopted by the translator to render the names of brands, it seems that the translator got use of two procedures; transference as in the instance where the translator transferred the word 'yoyo' as 'yo-yo', and translation by stating the function as in the instance where the translator translated the brand name 'AYGAZ' into English as 'propane gas'. As for the procedures adopted by the translator while rendering the old words that have gained

different meanings, it can be said that they prove to be successful in ensuring equivalence between the SL and the TL texts. However, it is to be noted that the translator's decision to render the word 'ağbi' into English as 'big brother' indicates meaning divergence in that the word 'ağbi' which is originally used to refer to a brother who is older than you has gained a new meaning lately. The word is also used to adress to somebody in an informal context no matter if the person addressed is younger or older.

The last and the most comprehensive subtitle issued under the general title of equivalence at word and above word level is cultural words. And since the main theme of the book is the city of Istanbul with its cultural and historical reflections, the book offers useful material to be searched in the pursuit of finding out what procedures are adopted by the translator in the translaton of cultural words describing ecology, clothing, housing, transportation, food; of cultural concepts; of cultural&social habits; of cultural&social work; of cultural&religious expressions. And what has been revealed can be summarized as in the following; the translator rendered the names of the ecological features into English by the use of the componential analysis procedure; for instance, the translator rendered 'lodos' as 'the 'wind coming from the South' and 'poyraz' as the 'North wind', which indicates that the translator rendered the words by providing a generic name plus distinguishing components of the words. It seems that the translator rendered the names of the foods peculiar to theTurkish culture by the use of four procedures: transference, translation by cultural equivalents, omission and a couplet (transference plus cultural equivalent or transference plus componential analysis. Although the translator transfered the name of the drink that the greatest leader of the Turkish Republic, Atatürk, would drink to English as 'boza', when the translator assumed that transference would not work to convey the exact meaning of the name of a food or a drink, she followed the procedure of translation by transference plus a cultural equivalent as in the instance where 'köfte' was translated as ' köfte (meatball)'. When the translator deemed it more necessary to convey an approximate meaning of the food, she followed the procedure of translation by a cultural equivalent as in the instance where the translator rendered 'kuru incir' as 'raisin'. Yet the personal view of mine is that the most fruitful procedure of all is the procedure of transference plus componential analysis as adopted by the translator rendering the name of the food 'simit' into English as 'seasome rolls we call simits'. Although the translator used a couplet to communicate the exact meaning of the food, there is an instance where she

attempted to conceal the meaning of the food. The translator omitted 'kokoreç' in the course of translation due to extra-linguistic limitations.

That the translator rendered the cultural word 'şalvar' into English as 'baggy trousers' indicates that the translator adopted the componential analysis procedure in the translation of clothes. As for the procedures adopted by the translator rendering the culture-specific houses, it can be said that she followed three procedures: transference and a couplet (transference plus componential analysis). That the translator transfered 'köşk', 'hamam' to English indicates the use of transference; and that the translator translated 'yalı' as 'yalı-waterside mansions' and 'tekke' as 'the dervish lodges, the tekkes' indicates the use of a couplet.

Rendering the social-culture works, the translator adopted the procedures of transference as in the instance where the translator transferred 'imam' to English and componential analysis as in the instance where the translator translated 'takacılık' as 'small wooden boots'.

And finally, rendering culture and religion-specific concepts and customs, the translator adopted the procedures of translation by cultural equivalents and translation by a couplet (transference plus componential analysis). The personal view of mine is that the procedure of transference plus componential analysis proves to be more successful in both communicating the intended meaning of cultural words and introducing culture specific customs.

3. To what extent is equivalence attained at grammatical and textual level?

The difficulties the translator faced translating the book are not confined to the difficulties stemming from the lexical differences between the SL and TL. The gap between the Turkish grammar and the English grammar posed problems for the translator, which is stated in the translator's own words. "Every time I find myself before a new sentence, I am first filled with despair, because the distance seems too great to bridge." (Freely, 2007).

Despite the distance that is great to bridge, the translator achieved equivalence between the SL and the TL at grammatical and textual level. "…staring at a sentence that seems impossible to convey in English, and I suddenly find a way." (Freely, 2007). It is possible to summarize how the translator deals with problems at grammatical level as in the following; it seems that the translator dealt with the problem of translating between two languages that vary in the way they order the elements in a sentence by following the traditions of the TL. However, on some occasions the translator's decision to render the sentences into English according to the word order of the grammar of English caused inequivalence between Turkish and English. Turkish language allows its speaker to place a certain element before the verb of a sentence to put emphasis on the element; yet since English grammar prescribes a fixed ordering of the elements of a sentence, the translator could not change the position of the sentence elements to produce the same effect. This is best stated by Freely's own words

"In an elegant sentence, there will often be a cascade of such clauses dividing the subject from the verb, and that verb appears so close to the end of the sentence that it often serves as a punch line, reversing the expected meaning of all that has come before it." (Freely, 2007)

"It has many more tenses than English does." (Freely, 2007). It is not improper to suggest that the translator faced difficulty in translating sentences with the special tense that is used in Turkish when the speaker wants to relate something that s/he has heard from somebody else. The translator dealt with the problem of translating the sentence with this tense that does not have an equivalent in English by providing additional infrmation as to the function of the tense. Thus, equivalence was achieved between the SL and the TL texts.

"There is only one word for 'he', 'she', and 'it'." (Freely, 2007). The translator followed the tradition of the TL in rendering the third person singular. It is to be noted that the translator had to discuss with the writer the reference of the third person pronouns in some instances in order to render the pronoun 'o' into English, for 'o' does not indicate whether the person mentioned is male or female.

The difference between the traditions of the Turkish and English in pluralizing the nouns posed some problems for the translator; however, the translator dealt with the problem by following the traditions of the TL grammar.

"It can dart between the active and the passive voice with grace and ease." (Freely, 2007). The translator changed the voice of some sentences in order to make the TL text sound more natural to the target readers.

The translator seems to change some verbs of some sentences in the pursuit of attaining equivalence between the SL and the TL texts, for a verb that describes an event or an action in Turkish can be best described by another verb. In the pursuit of achieving equivalence the translator changed not the verb but the class of the verb. That is to say, the translator knowing that the verb 'önemsemek' does not have a one-to-one corresponding verb in English changed the class of the verb into noun. And thus she communicated the meaning of the verb by another verb 'to give' plus the nominal form of the verb, 'importance'.

Using the it-cleft and wh-cleft, the translator marked the theme of the sentences in order not to lead to shift of emphasis between the SL and the TL texts.

What the translator transformed in the course of translation was not the voice, verb or verb class of the original sentences only. The translator rearranged the sentences in the SL text in the course of translation in that she broke long and complicated original sentences down into two or more simple sentences so as to ensure utmost understanding of the original text by the target readers.

What else the translator ensured is that the TL text is cohesive, which she achieved by following the traditions of the TL.

It can be said for certain that the translator achieved to attain equivalence between Pamuk's *İstanbul: Hatıralar ve Şehir* and its English translation *Istanbul: Memories and the City* to a great extent. Achieving this, the translator neither copied nor mirrored the SL text. Rather she modified, adjusted, deleted and even omitted some parts in search for

ensuring that the target readers feel and sense the same thing as the source readers. "To be overly clear is to be crude. To write well is not to say the obvious, but to suggest what lies beyond it." (Freely, 2007).

1. Translation is not an activity that is done at random, it calls for specialisation. Thus, one implication of this study for professional growth of a translator and the training of a student translator is that, they should keep acquiring knowledge on possible sources of translation problems and the ways to deal with these problems.

2. Translation is not simply the substitution of SL grammar and vocabulary by TL grammar and vocabulary. In the course of translation, the translator should pay close attention to communicate the meaning and feeling as intended by the writer, and also to reflect the register and function of the original work.

3. Being knowledgeable about the target culture is essential in introducing the cultural elements that are possibly obscure to the target readers.

4. Cultural elements are not the only features that should be made known to the target readers through additional information. The language-specific features need to be made known through additional information within the text.

5. Translation is partially original writing; the translator should add extra information to the target text, and should paraphrase an obscure concept when necessary.

6. Colloboration with the writer is important. Thus, ambiguity can be avoided and definiteness can be ensured.

7. Actual translation experience is important to put theory into practice.

Since the theories on translation are westerly, theorists are mainly concerned with the problems that the translators face and the procedures to be adopted to deal with them in the course of translation from and to English. The limitation of this study is that the analysis of the book was done in accordance with what these translation theorists suggest to be the

possible sources of problems that a translator faces in the course of translation, and thus, problems stemming from Turkish language are not included in the analysis.

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CURRICULUM VITAE

Serap ARSLANTÜRK was born in Trabzon in 1983. She had her primary schooling at İskenderpaşa Primary School in Trabzon. Completing her primary education there, she attended the Private Ata School in Trabzon to have her secondary education. Graduating from the school she had the right to have her university education at the University of Marmara at the department of English Language Teaching. The year she graduated from university, she entered the exam administered nation-wide to be appointed as a teacher. And immediately after completing her university education in 2005, she started working as a teacher at Mevlüt Selami Yardım Primary School in Akçaabat and she still works there. The year after starting working as a teacher she attended the M.A. programme in Applied Linguistics at the Department of Western Languages and Literature at Karadeniz Technical University.

Serap ARSLANTÜRK is married and knows English.